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*Our 20<sup>th</sup> year of Examining!*

## Rejecting the Dome: Converting from Dome to Flat

In the nearly 50 years giant-screen theaters have existed, many have been re-configured in one way or another. Many GS theaters have switched from one film format to another, and starting in 2008, the wholesale conversion to digital began, a sea change that is expected to be nearly complete by the end of the decade.

Changing formats, from film to film, or film to digital, is relatively straightforward, and generally only requires moving old machines out and new ones in, with perhaps new sound systems and/or screens. But in a few cases, exhibitors have made much more substantial structural changes to their theaters, totally transforming them into something else.

In February 2005 we published a short article about transformations of theaters after they had closed and were no longer used for showing GS films: some became live theaters, night clubs, or restaurants. One became a venue for ice skating shows, and the former IMAX Ridefilm theater at **Caesars Palace** in Las Vegas became a dealership for Maserati, Lamborghini, and

Bentley automobiles.

More recently, **Science Museum Oklahoma** closed its dome theater in the fall of 2015, after 15 years of operation. The 255-seat, 70-foot (21-meter) dome theater was equipped with a **Cinema Development Company** 15/70 projector installed by **Iwerks Entertainment** in early 2000, but the aging equipment and shortage of available films led the museum to close the venue. A museum spokesperson told *LFX* that they are “still exploring” possible uses for the space, which remains unused.

This article will focus on several dome theaters that have switched to flat screen presentations, or, in one case (Indianapolis), kept the dome while converting the theater to a novel exhibit space.

These examples are not to be confused with convertible theaters, those capable of switching between dome and flat-screen presentations. Six IMAX theaters have been built with both dome and flat screens, the dome tilting back to reveal a flat screen behind. The first was in Gatineau, QC, Canada, at the **Canadian Museum of Civilization**, as it was known when it opened in 1989. As we reported last year (*see The Biz, April 2016*), the museum, now known as the **Canadian Museum of History**, recently installed a Barco 4K laser projector for flat-screen presentations, although it has kept the 15/70 film system for dome presentations.

Four convertible theaters were installed in Europe between 1995 and 2003, in Barcelona and Madrid, Spain; Berlin, Germany; and Taranto, Italy. All have since closed.

The only other extant example is the **Science Museum of Minnesota**’s Omnithe-  
(*see DOMES on page 6*)

## In Memoriam: George Casey

Veteran giant-screen filmmaker **George Casey** died on June 3 at the age of 84. His career in GS films spanned four decades, during which he produced nine films, directed eight, and wrote six. *The Eruption of Mount St. Helens!* (1980) was the first GS film to be nominated for an Academy Award. He also gleaned Oscar nominations for *Alaska: Spirit of the Wild* (1998) and two earlier specialty films.

Casey was born in Brawley, CA, in 1933, and after earning a master’s degree in journalism from UCLA, served in the U.S. Army in Germany in the 1950s. According to an obituary written by family, “after being, or wanting to be, a farmer, newspaper reporter, artist, editorial cartoonist, newspaper publisher, record company owner, writer, public official, television producer, TV newsman, cattleman, and government bureaucrat, he settled on becoming a film director and producer.”

In the mid-1960s Casey joined **Graphic Films**, founded in 1941 by filmmaker and USC film teacher **Lester Novros**. His credits there as producer/director include *Ring of Fire* (1991), *Africa: The Serengeti* (1994), *Amazing Journeys* (1999), and *Forces of Nature* (2004).

Casey is survived by his wife of 50 years, Ellen; daughter Erin; sons Ryan and Sean;  
(*see CASEY on page 2*)

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See page 15.

Founded 1997 as MaxImage!

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# In Memoriam: George Casey

(from *CASEY* on page 1)

two granddaughters; and brother Harry. All three of Casey's children worked with their father on his giant-screen films, and Sean has gone on to become a GS filmmaker in his own right, producing and directing *Tornado Alley* (2011) and *Extreme Weather* (2016.)

## Remembrances

Les Novros' son **Paul Novros** also worked at Graphic Films, co-producing many of the company's GS films with Casey. He recalls that Casey's first GS film, *Genesis* (1979), had a budget of only \$380,000, so Casey did everything himself: directed, produced, wrote, co-edited, scouted, production managed, designed the main title, and laid out the end credits. It was eventually distributed in 10/70, 8/ 70, 8/35, 4/35mm for dome, home video, DVD, and TV.

Novros says that Casey wanted to film Mount St. Helens as soon as he heard it had erupted, arriving there the day after and filming subsequent eruptions and aftermath scenes. *The Eruption of Mount St. Helens!* had a budget of only \$100,000, but cleared more than 20 times that amount. "Not bad for 22-minute IMAX documentary," Novros notes.

From 1992 to 2007 it ran as the signature film at the **Mount St. Helens Cinedome Theater**, a 160-seat 8/70 dome theater that Casey built in Castle Rock, WA, about 35 miles (56 kilometers) from the volcano.

On a personal level, Novros says, "He wasn't into self-promotion, just liked making films — loved making films — and he was extraordinarily good at it. I loved and admired him. He was an extraordinarily important contributor to the establishment and growth of the industry."

Other members of the giant-screen community

shared the following thoughts about Casey and his contribution to the medium.

Imax co-founder and filmmaker **Graeme Ferguson**: "When **Sandy Fleet** and his colleagues conceived of the **Reuben H. Fleet Space Theatre** [in San Diego in the early 1970s], it was a radical idea: a tilted dome that would be both planetarium and movie theatre.

"To introduce their concept they commissioned two presentations. One, the Omnimax film *Garden Planet*, was made by **Roger Tilton**. The other, *Voy-*

*age to the Outer Planets*, was unique in that the **Spitz** starball and the OM-NIMAX film projector were both utilized. That film was the brainchild of Les Novros and George Casey.

"The dome theatre proved to be such a success that many more like it have been built, and they have been particularly useful in fulfilling the mission of science centers.

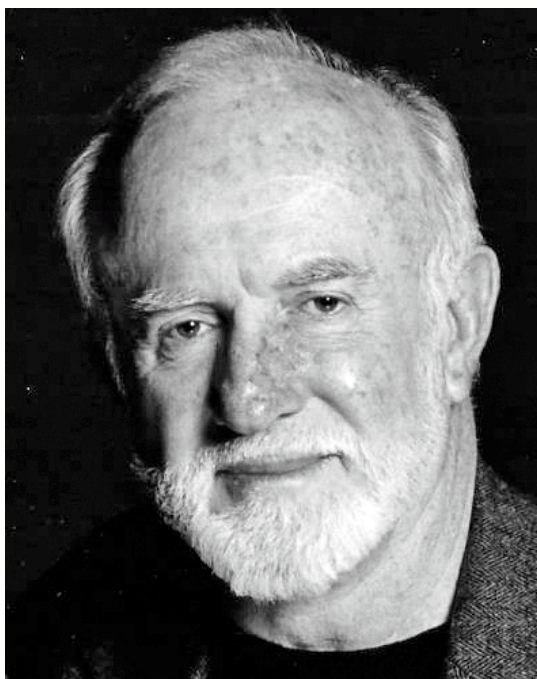
"The choice of George Casey was particularly fortuitous. George's interests and skills, not only as an artist, but as an educator, were uniquely suited to the new medium.

"George's choice of subjects arose out of his own

curiosity. If he was interested in unraveling a mystery, he assumed that the audience would be interested too, and he was right. We have all been the beneficiaries of his passion for exploration, and his films have opened the eyes of tens of millions of young people to the wonders of the world.

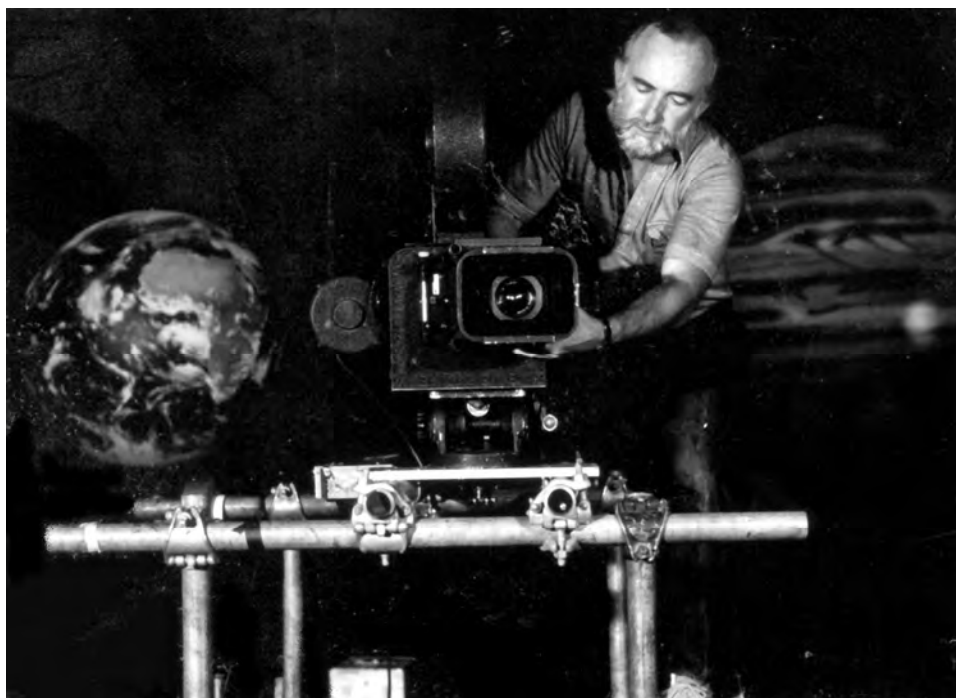
"It is a delight to have known George. He was above all a gentleman. Whenever I asked his assistance or advice, my request was received cordially, and fulfilled with endless generosity.

"When **Roman Kroitor** and I first conceived of IMAX, it was our hope that by expanding the cinema screen we would provide a useful canvas for filmmakers. Our dream has been amply fulfilled by many talented artists and educators, but none more rewardingly than George Casey."



George Casey





Casey operating a 5/65 camera, circa early 1970s.

Filmmaker **Greg MacGillivray**: “Besides endeavoring and succeeding in making some of the most amazing early IMAX films, George was a soft-spoken, erudite, gifted student of film. (His early space films influenced Kubrick’s *2001*!) When Jim Freeman and I wanted to include a ‘space travel’ sequence in *To Fly!*, he helped us immensely — renting us his models of Earth and Jupiter, as well as his shooting stage in Hollywood. Then he took the time to show us how to use his equipment, how to light the models to make them look full scale, and how to add stars to the backgrounds. He was a lifesaver — and so generous with his time! After that, he went on to make one of the best IMAX films ever: *Africa—The Serengeti*. It was mesmerizing! We always enjoyed each other’s company, including the last time we saw each other at Niagara Falls after the **Giant Screen Cinema Association** conference in Toronto. We were both enjoying the awe-inspiring power of nature with our families. What a joy!

“I will miss him greatly. He taught us all so much, making our lives, our films, and each and every one of our industry’s conferences far, far more thought provoking. He was our star, and certainly one of the

key pioneers in our artistic community.”

**Charlotte Brohi, Houston Museum of Natural Science**: “George was one of the nicest and most talented filmmakers in our industry and his spirit of collaboration

made distributing his films a joy. He was always open to welcoming me on location and I still hear him shout into the walkie-talkie, during the migrations film shoot on Christmas Island in 1998 that ‘the crabs are on the move, the crabs are on the move.’ Rest in peace George. I was so lucky to have known you.”

**Diane Carlson**, formerly with the **Pacific Science Center**: “I am so fortunate to have shared time with George in our theater at Pacific Science Center and in wonderful places around the world at industry meetings. At those meetings it seemed for years on end he would show footage of erupting volcanoes — in fact, it did not seem like the meeting was complete without George’s footage. I had a challenge reconciling the daredevil volcano shooting IMAX filmmaker with the dapper, impeccably dressed, classy gentleman who would be in our theater for openings.

“One of my fondest memories was at the opening of *Forces of Nature* when his son **Sean** accompanied him. Sean fit in totally with the Seattle scene and dress code: young, in a flannel shirt, jeans and a knit stocking cap that he wore pulled near-

(see *CASEY* on page 10)



On location for Alaska: *Spirit of the Wild* (1997).

# THE BIZ

## NEWS

### Imax lays off 100

In what it characterized in a press release as a “cost reduction initiative,” **Imax Corporation** announced in June that it would lay off about 100 people – 14% of its full-time global workforce – in an effort to increase profitability and share prices by saving \$20 million per year. The plan also included a share-repurchase plan that could see the company buy back up to \$200 million of stock by June 30, 2020.

The move follows a precipitous drop in the company’s stock price since late March, when it reached a high for the year of \$34.00; by early July the price had dropped 37% to \$21.20. Imax shares hit an all-time high in mid-June 2015, peaking at \$43.22.

*LF Examiner* has identified several of the people affected, but we know of only two so far who have publicly acknowledged being let go on social media. They are **Mike Lutz**, VP, institutional sales and client services for the Americas, and **Duncan Macdonald**, head of domestic marketing. Both were based out of Imax’s Los Angeles office. Lutz had been with Imax for six years, after 14 years in GS film distribution at **MacGillivray Freeman Films**. Macdonald had been with Imax for nearly four years, after holding marketing positions at **Viacom**, **Fox Atomic**, and **Lionsgate**.

*LFX* has heard that others in marketing and other departments in L.A., and in technical services in Mississauga, ON, Canada, have been affected. Positions in

China were also cut. Not all those affected were laid off immediately; sources tell *LFX* that some layoffs would take effect later in the summer.

### Gaumont Pathé signs Imax deal

In May **Imax Corporation** signed a deal with **Les Cinémas Gaumont Pathé** for six IMAX theaters, five of which will be laser systems in installed France, and the sixth to be an IMAX digital system in Holland. Specific locations were not disclosed. The deal brings the European chain’s total IMAX commitment to 28, of which 17 are (or will be) in France, seven in the Netherlands, and four in Switzerland. Gaumont Pathé is the largest cinema circuit in those three countries.

### Chicago gets D3D laser dome

In late May, Chicago’s **Museum of Science and Industry** reopened its 76-foot Giant Dome Theater with the **D3D Cinema/Christie** laser dome system that premiered in Cleveland late last year (see *December 2016*). The digital system replaces the IMAX 15/70 film projector that was installed when the theater originally opened in 1986.

The 353-seat theater was closed for about a month for the installation, which included projection and sound systems. According to director of film and guest operations **Gil Perez**, new seats, carpeting, and a Nanoseam dome will be installed in 2018. If possible, the space in the seating deck occupied by the “doghouse” projection port

may be reclaimed for additional seating.

For the time being, the IMAX GT projector remains in the projection

booth below the theater. It will be removed and the space repurposed next year.

The D3D/Christie dome system features three laser-illuminated 4K projectors turned on their sides to project an image that is 4K tall and 6K wide, with a total light output of 150,000 lumens. The system uses a proprietary file format to present films in full 6K resolution, and is capable of 120 frames per second. The new sound system features a “dome-optimized surround-sound speaker array delivering 25,000 watts of power,” according to a press release.

MSI will host dome screenings at the **Giant Screen Cinema Association’s** annual conference and trade show, to be held Sept. 26–29.

### Bretherton joins December

**Mark Bretherton**, formerly CEO of **World’s Biggest Screen Pty. Ltd.**, operator of the (now closed) **IMAX Theatre Darling Harbour** in Sydney, Australia, has joined **December Media**, where he will establish and manage a new distribution arm for the Melbourne-based production company.

After working at Sydney’s **Powerhouse Museum** for four years, Bretherton was hired by developer **Cinema Plus** as marketing manager for Sydney’s IMAX theater, shortly before it opened in 1996. In 2000 his role expanded to include marketing for the four other Australian IMAX theaters Cinema Plus had opened in those years: Melbourne, Brisbane, Adelaide, and Perth. (Cinema Plus subsequently went out of business, and the last three of those theaters closed.)

In 2003 Bretherton was named CEO of **World’s Biggest Screen**, which took over the operation of the Sydney theater. Under his leadership the theater has won GSCA awards for best launch of film, best



Mark Bretherton



Chicago’s Museum of Science and Industry.

# THE BIZ

## PERSONNEL

launch of a theater, and most creative marketing idea. He has served three terms on the GSCA board, participated in committees, and presented professional development sessions at the association's conference.

December Media has produced two GS films, *Hidden Universe* (2013), *The Search for Life In Space* (2016), and is currently shooting *Great Barrier Reef* for release in 2018, all distributed by **MacGillivray Freeman Films**. Its next project, *Earth Story*, will be distributed by December Media Distribution.

Bretherton stresses that the creation of the new distribution organization "is no reflection on MFF." He adds, "Once December knew they were committed to the GS industry in the long term they had the desire to work towards the sort of vertically integrated model" that other GS producer/distributors have established.

He tells *LFX*, "For me personally this is an exciting move. After twenty years in exhibition I'm ready for a change and delighted to remain in an industry I am passionate about. Marketing giant-screen films has always been my key motivator and so this new role puts me right at the heart of what I enjoy most. It will present some new challenges and a host of opportunities."

### Diane Carlson to leave PSC

Diane Carlson has left the **Pacific Science Center** in Seattle, WA, to found **Giant Screen Cinema Consulting, LLC**, a consulting practice in which she will "consult on best practices that support the success of the theater-filmmaker-distributor partnerships."

Carlson started at the science center in December 1980 as director of operations and progressed to director of public programs, VP of visitor services and theaters

and finally, VP of theaters and emerging media. During that time she helped launch the **Boeing IMAX Theatre** in 1998, winning the **Giant Screen Theater Association's** Best Theater Launch Award. More recently she saw its conversion from 15/70 film to IMAX digital and later to IMAX laser.

She has assisted in the production of numerous GS films, including *Beavers* (1988), *Bugs* (2003), *Tiny Giants* (2014), and *Voyage of Time* (2016), advising producers on content and marketing strategies, among other things. Most recently she was principal investigator on the successful proposal for a \$2.9 million **National Science Foundation** grant for **SK Films' Amazon Adventure**, overseeing educational materials and working closely with the project's research and evaluation teams.

Carlson has served on the boards of the GSTA/GSCA for five terms and has moderated the Giant Screen 101 sessions at the annual conferences for 15 years, along with many other sessions on marketing and theater operations. She is a recipient of the IMAX Founders Award, and the GSCA's Big Shoe award, presented to the association's top volunteer.

She tells *LFX* "I am excited to be able to take my knowledge and experience, honed for over 30 years in an industry that I love, to other institutions and enterprises. Guest interactions and experiences are the key to ongoing success in an increasingly challenging environment and that was at the heart of my work at Pacific Science Center."

She can be reached at dianecarlson-gsc@gmail.com.

### Gord Harris retires

**Gord Harris** retired in April after more than three decades in the giant-screen and motion simulation businesses, including 24 years at **Imax Corporation**, four years of R&D consulting, and 14 years at **Christie Digital Canada**, in Kitchener, ON.

Highlights of Harris' achievements at Imax include founding the camera depart-

ment; building more than 20 camera systems, including high-speed, undersea, and space cameras, the Everest summit camera, and the Mir submersible camera and lighting systems; and providing engineering help for the IMAX space films, *Titanica*, *Everest*, and many other films. He established the first team for digital film recording, scanning, and image processing, which culminated in the DMR process. He used the first electronic projection systems at Imax and helped evolve several generations of hardware for SANDDE stereo animation systems.



Gord Harris

His biggest project was IMAX Solido, the 3D dome 15/70 film projection system, which involved development of the first wireless IR 3D glasses, a variable-gain screen, CGI film recorder cameras, a dual-rotor 3D projector, and loop cabinets.

After leaving Imax in 2000, Harris founded **Go-R&D Consulting** where he did freelance work for clients including **Stephen Low Productions**, **Big Films**, **Immersion Studios**, and **DALSA**. He did some of the first A/B shootouts of digital vs. film cameras shown at **Giant Screen Cinema Association** conferences.

In 2004 Harris joined Christie, where he worked on several aviation simulators and developed an 11-channel interactive dome system. For the GSCA he conducted a high-frame-rate test and demonstrated stitching three 4K images together to create a 6K image. He has also contributed to the development of the Digital Immersive Giant Screen Specification (DIGSS).

Harris is now happily retired in Fergus, ON, outside Toronto, with his wife, Jeanie, where he is focusing on amateur science, art, music, and charities, with lots of photography, hiking, e-biking, and kayaking thrown in. He can be contacted at gordharris@icloud.com or on LinkedIn.



Diane Carlson



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# Switching from Dome to Flat

(from **DOMES** on page 1)

ater in St. Paul, which opened with the museum's new building in 1999. It replaced the previous dome-only Omnitheater, in the old building, which operated from 1978 to 1999.

## 2004: Indianapolis

The **Children's Museum of Indianapolis** was founded in 1925 and moved to a building on its current site in 1946. It has undergone several major expansions since, and today is the largest children's museum in the world, with nearly 500,000 square feet (46,000 square meters) on five floors of exhibit halls. In 1996 the museum opened the CineDome, a 300-seat GS theater with a 15/70 projector built by CDC and installed by Iwerks.

Unlike other science centers and museums, CMI's focus was on younger children, from two to 11 years of age. The theater may have been intended to expand that audience to older children, but if so, the gambit didn't work, and the fact that most GS films are aimed at ages 12 and up meant that the museum had few good programming choices.

CEO **Jeffrey Patchen** tells *LF Examiner* that "by its third year, attendance in the Cinedome had declined significantly." He adds that the opening of the IMAX theater at the **Indiana State Museum**, six months after the CineDome's debut, did-

n't help. "Indianapolis went from being the only mid-size American city with no large-format film theaters to the only mid-size American city with two, just 25 blocks apart."

Faced with "declining attendance, operating costs that surpassed revenue, [and] a limited variety of films," Patchen says that the decision was made to repurpose the CineDome in 2002. In 2004 the space became the **Dinosphere**, "one of the first immersive spaces featuring real dinosaur fossils in a Cretaceous environment." The dome screen was left in place, but virtually everything else was removed, including the projection system and seating deck. The dome screen became a backdrop for large dinosaur skeletons in a naturalistic setting, with projection and lighting effects on the dome used to change the mood and appearance of the space. A large picture window on the upper level offers a good view into the Dinosphere. The theater's sound system was retained and is still used for sound and light shows in the Dinosphere.

The goal in transforming the theater into the Dinosphere was "leveraging the museum's greatest strengths: extraordinary objects and artifacts, great interpretive opportunities, presented in a space that allowed us to re-create a Cretaceous environment." Patchen says that objective was achieved, proudly pointing out that "the exhibit was just voted among the top three

best dinosaur exhibits in the world. It is our most re-visited gallery in the museum."

The space has been updated over the past 13 years, with new lighting and new specimens, including Leonardo, the Mummified Dinosaur, one of the only fossils ever found with preserved skin and stomach contents. Two scientists in residence do their research work in full public view, inspiring kids to consider careers in science.

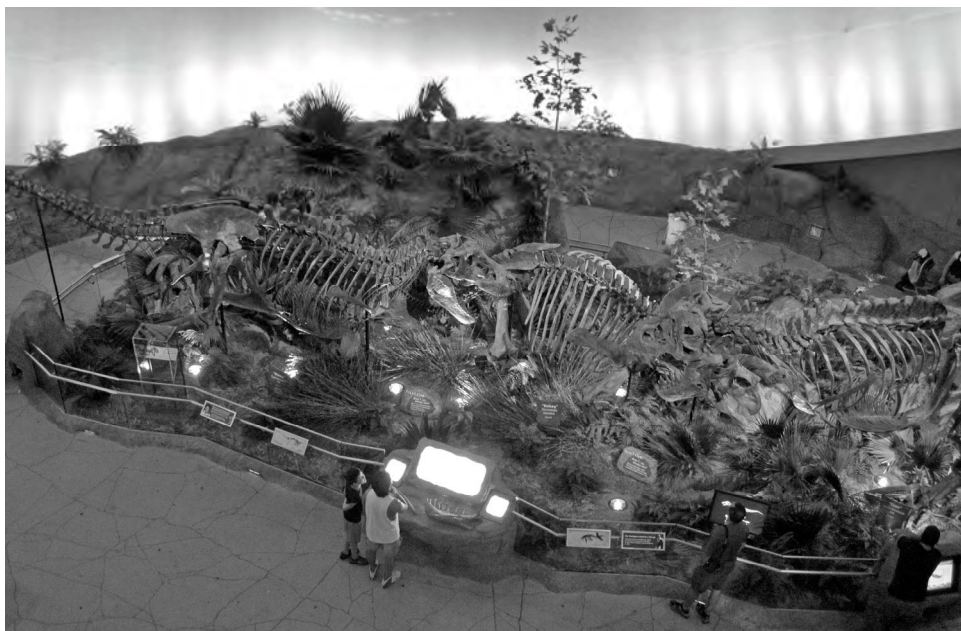
In 1989, well before the CineDome was built, the Children's Museum opened a 130-seat planetarium that today has an **Evans & Sutherland** Digistar 5 full-dome system. Patchen says that the success of the Dinosphere inspired his staff to transform that venue into the Space Object Theater, which "allows us to feature real flown space objects (e.g., the *Liberty Bell 7* Mercury capsule) and other space-related objects and artifacts in an immersive environment with dynamic interpretation, sound, and light."

## 2012: Duluth

The **Duluth OMNIMAX Theatre** opened adjacent to Minnesota's **Duluth Entertainment Convention Center** in 1996, as part of an expansion that added convention halls to the ice skating arena that had originally been built in 1966. The facility is located on the waterfront of the



*The Children's Museum of Indianapolis in 2009, with the former CineDome, now Dinosphere, on the right.*



*The Dinosphere as seen from the upper level. Clouds and other lighting effects are projected on the dome.*

city's downtown area, at the westernmost tip of Lake Superior.

As a city-owned multi-use facility, DECC chose to install the standalone 260-seat IMAX Dome theater as an additional attraction that might bring more visitors downtown. Management hoped it might match the success of the original Omnitheater at the Science Museum of Minnesota, 150 miles to the south in St. Paul, which had opened in 1978.

However, according to **Dan Russell**, executive director of DECC since 1990, the theater "never quite hit its projections." From an early peak of 210,000, annual attendance dropped to 110,000 over the next nine years. Russell attributes this to a mix of factors, including competition from cable TV, a shortage of popular GS films, and a small population base (about 90,000, compared to St. Paul's 270,000).

Noting the dearth of multiplex theaters downtown, the city expanded the OMNIMAX building with a 10-plex, which it leased to St. Cloud, MN-based **Cinema Entertainment Corporation**. After a few years, operations were taken over by **Marcus Theatres Corporation**. Both exhibitors ran only 15/70 documentaries in the 72-foot (22-meter) dome theater.

In 2011 DECC decided to not to renew its lease with **Imax Corporation**, and in

2012 Marcus removed the dome screen and transformed the auditorium into an UltraScreen theater, its in-house premium large-format brand. **Shawn Fennessey**, general manager of the **Marcus Duluth Cinema**, as the 11-plex is now known, told *LFX* about the conversion process, which took nearly four months, from March to early July 2012. The first step was removing the old seats. With the seating deck bare, the process of removing the dome structure could begin. A large hole had to

be cut through an outer wall to allow equipment and material to be moved in and out of the building while the project was under way. (It remained open to the outside for most of the process.) After removing the dome skin, the massive steel frame that had supported it was disassembled, removed, and sold for scrap.

The curved interior walls of the cylindrical building were covered with Soundfold acoustical treatment, the seating deck was re-tiled, the "doghouse" lens port for the IMAX projector was removed, and new concrete poured so that the gap could be reclaimed for additional seating. New railings and LED lighting were installed, and a flat drop ceiling was installed below the building's outer roof. A new screen, about 70 feet (21 meters) wide was installed, and wider premium seats were installed. The new seat count is 234, down from 260 in its previous configuration.

The lobby was also substantially upgraded and the space that had once housed the OMNIMAX booth was transformed into a bar and lounge.

## 2013: Portland

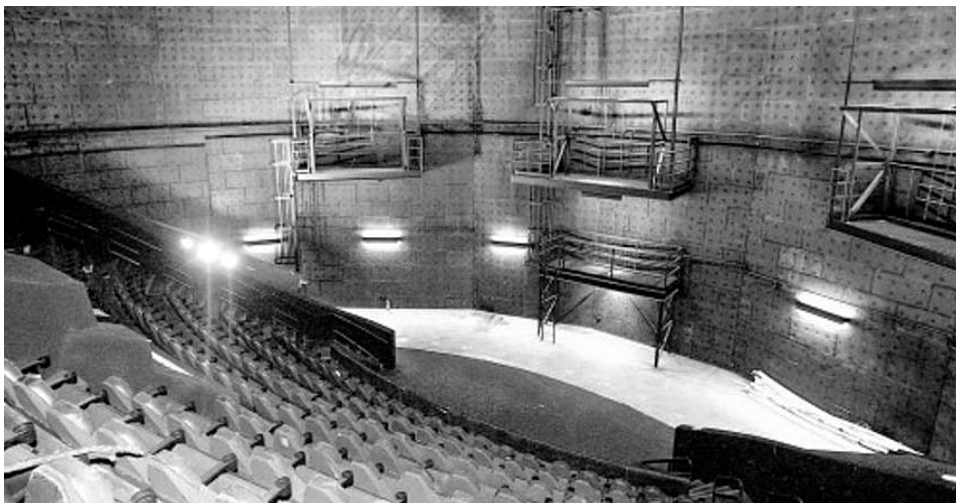
In the fall of 2013, the **Oregon Museum of Science and Industry (OMSI)** in Portland closed for two months to convert its 21-year-old IMAX Dome theater to a

*(see DOMES on page 8)*



*The Duluth OMNIMAX as it appeared in 2011.*





*The Duluth OMNIMAX after the dome was removed, before any other work had started.*

(from **DOMES** on page 7)

non-IMAX digital flat-screen auditorium. According to **Russ Repp**, the museum's vice president of marketing and retail, the primary reason for making the change was to gain flexibility in programming. The theater is used for lectures, private events, and monthly "science pubs," evening lectures on science topics for the general public, accompanied by dinner and drinks.

The decision was a year in the making, and virtually all options were considered — including IMAX and non-IMAX dome systems — before this choice was made. At the time, the only digital systems available for domes were multi-projector full-dome systems. (In the spring of 2012, Imax announced it was working on a digital system for domes, but its rollout was repeatedly delayed and is now not expected until fall of 2018.)

Portland-based **American Cinema Equipment** installed two **Christie** 4K digital projectors, a **Dolby** 3D system, Dolby servers, and a Dolby Atmos sound system in the existing booth at the back of the theater. The IMAX 15/70 projector was removed, and as in Duluth, the doghouse was removed and new seats installed. The 79-foot (24-meter) dome screen was disassembled and the walls behind the dome were hung with black curtains. A new 3D flat screen, about 60 feet (18 meters) wide, was installed.

Other changes to the theater's interior included removing seats in some of the back rows to make room for tables at

which visitors can enjoy food and drink, and some other minor décor changes. The seat count dropped from 309 to about 300. The venue is now known as the Empirical Theater.

The decision to switch from dome to flat was not made lightly, but Repp says it was made easier by the fact that OMSI is also home to a 52-foot (16-meter) planetarium dome with an Evans & Sutherland Digistar 3 full-dome system, which enables the museum to offer visitors a dome experience. (OMSI is currently considering an upgrade to the 11-year-old Digistar system.)

The \$1 million project took about two months.

Now, almost four years later, Repp says that although operating costs are lower compared to the IMAX film system, the switch has not quite provided the boost in

revenues that was expected, for reasons he can't fully identify. As with many museums, OMSI has seen a trend of declining income that it has struggled to reverse.

However, the new theater has met its goal of greater programming flexibility. The daytime schedule continues to be filled by traditional GS documentaries, including some titles that go back as far as 2002, as well as theatrical documentaries from DisneyNature and other sources. In addition, second-run Hollywood features are screened several evenings each week. OMSI's annual science-fiction film series is a great success, according to Repp, as are screenings of opera videos, in cooperation with the Portland Opera. The theater is also a venue for the Portland International Film Festival.

## 2017: Pittsburgh

The **Carnegie Science Center** in Pittsburgh, PA, was originally founded as the Buhl Planetarium and Institute of Popular Science in 1939, merging with the Carnegie Institute in 1987, and opening its present building in 1991. That facility hosts the new Buhl Planetarium, a 50-foot (15-meter) dome currently equipped with a **Sky-Skan** Definiti full-dome system, and the **Rangos Omnimax Theater**, a 79-foot (24-meter) IMAX Dome.

According to co-director **Ann Metzger**, in 2009 the museum developed a strategic plan called Vision 2020 that called for dramatically expanding the center's programs, exhibits, and facilities. (Originally budgeted at \$34.5 million, the Carnegie



*OMSI's OMNIMAX Theater as it appeared in 2010.*





*OMSI's Empirical Theater after being converted from dome to flat screen.*

(from **IMAX** on page 8)

team has raised \$42.5 million for Vision 2020, and the major expansion is expected to be completed in 2018, well ahead of schedule.)

Knowing that the theater would have to switch to digital, the team examined the options then available, including the recently announced IMAX digital dome system. However, few were feasible at the time, and by 2012–13 the idea of transforming the dome theater to a flat screen was taking hold.

There were several reasons: “We had not found the dome to be a satisfying way to exhibit Hollywood product, and it wasn’t good for meetings with PowerPoint presentations.” Although they had only occasionally shown DMR features, some had performed well, and a flat screen would be more versatile and allow for a greater range of programming. So they began to look into whether they could “convert to a flat screen and maintain our giant-screen status,” which, according to the standards set by the **Giant Screen Cinema Association**, calls for a screen at least 70 feet wide, or 3,100 square feet in area (21 meters wide or 288 square meters).

Preliminary engineering studies showed that it was possible. Metzger says that they were not influenced by OMSI’s similar plans, and in fact only learned about them after her project was well under way.

The Rangos Omnimax ran its last

15/70 show on July 9, 2017, after a 31-hour marathon of screenings. Construction began on July 10, with reopening planned for Thanksgiving, the third week of November. After removal of the dome screen and frame, the new 38x70-foot (11.5x21-meter) screen will be installed. **D3D Cinema** will put in a Christie dual-4K 6-primary laser projection system and a **Dolby Atmos** sound system. The doghouse will be removed and covered over for additional seats. Despite the new space, the wider replacement seats will drop the seat count from 350 to 280, which Metzger says is “more than adequate.”

New side walls and a ceiling will also be constructed, for both aesthetic and acoustical reasons. The space under the seating deck that formerly housed the projection booth will be converted to office space and a new concession stand, as part of a completely renovated lobby. The total price tag for all the work to the theater, including the projection and sound systems, removal of the dome, interior construction, and the lobby renovations, is \$3.7 million.

Although the specific shows that will open the new theater have not yet been determined, Metzger says that giant-screen documentaries will remain the core of the daytime schedule, with first-run Hollywood films, event cinema, and other forms of alternative content being added to the mix.

## General considerations

Consultant (and frequent *LF* contributor) **Paul Fraser** of **Blaze Cineworks** assisted Carnegie on this project, and has helped other museums considering similar changes. He notes that there are some very particular challenges in converting a dome to a flat screen theater. Chief of these is whether there is space behind the dome for a true giant screen (that is, at least 70 feet wide). In the case of Carnegie there was. For another of Fraser’s clients there wasn’t, which, along with extremely high construction costs, ended their theater conversion investigation. On the other hand, at OMSI, the fact their new 60-foot wide screen wasn’t “giant” by the GSCA’s definition wasn’t a deal killer.

Construction of a new box inside the outer shell of the theater is an essential but non-trivial task. Fraser says that every dome theater is different, and that in some cases making these big changes may not be very hard, but “in other cases it may be stupidly expensive. And the range is everything in between.”

He also stresses that because so few conversions of this kind have been done to date, there are no architectural design and construction experts with the specific dome-to-flat screen conversion experience needed for the job. This makes it hard to develop a good budget for the project. The chosen architect, contractor, and systems integrator must be experienced, talented, and flexible, and must be able to work together well.

Obviously such a significant transformation is not appropriate for most dome theaters. The majority continue to be happy with the unique experience their domes offer visitors, and historically dome theaters often outperform flat screens in terms of attendance. With several digital options now available or on the horizon, the declining number of new shows available in film prints is becoming less of a concern to the remaining 50 or so film-only dome theaters.

Although these four cases offer an interesting option that others that may wish to consider, as Fraser dryly notes, “there isn’t a big stampede to do this.”



On location for Africa: The Serengeti (1994).

(from **CASEY** on page 3)

ly over his eyes, and slouching during a dinner with our donors. George was not too comfortable with Sean's attire. But I know that George would have been very proud years later to see Sean at another dinner event at Pacific Science Center — this time honoring Sean's film *Tornado Alley*. And Sean did some pretty risky driving just to get to the event through the snow in the Tornado Intercept Vehicle (TIV). Those daredevil Casey genes got passed on to Sean.

"George was a class act and helped our industry grow with his films. And his Academy Award-nominated *The Eruption of Mount St. Helens* played again on our screen in 2015 — on the 35th anniversary of the film."

Filmmaker **Steve Judson**: "As a man of rock solid integrity, George Casey pioneered the role and mission of a giant-screen producer. He always treated everyone with respect, and helped to set the tone for our industry, highlighting the need to make thoughtful films, worthy of the giant screen — even when constrained by tight budgets.

"These days there are quite a few independent companies turning out a reliable stream of giant-screen films. But in the early days, it was just Graphic Films and **MacGillivray Freeman Films**, the only companies to invest heavily in purchasing

15/70 cameras. Most other producers came and went quickly. George Casey's leadership at that time was inspiring. He showed that producing and distributing giant-screen films could become a viable long-term business. He gave others the confidence to hang in there. He lit the way."

**Truett Latimer**, former president of the Houston Museum of Natural Science: "George Casey was a pioneer independent producer of IMAX movies, accelerated by the fact he owned his camera. Early on,

George filmed the eruption of Mount St. Helens and from that experience became almost an addict of filming eruptions. Whenever one would occur, you could be almost certain that George had loaded up his camera and was headed to the eruption, wherever in the world it was.

"We had a great relationship with George as he produced three movies for us, one of which was the Academy Award-nominated *Alaska - Spirit of the Wild*. What a pleasure it was to attend the ceremonies with George: black limo, red carpet, and all that went with the evening.

"We shall miss George, but remember him as a good personal friend and a great believer in the large format known as IMAX."

**Ammiel Najar**, producer at Graphic Films: "George embraced the giant-screen experience. But more than that, he was passionate about the immersive quality of the dome. When he lined up a shot, it was always, 'How is it going to look on the dome?' He always thought of that first as a filmmaker. His favorite lens? The Hasselblad 30mm fisheye."

Planetarian **Mark B. Peterson**: "We owe a lot to George. He kept product flowing when there were few theaters and little money. A prospective client asked what sort of shooting ratio he'd like, and George said 20:1. Could you shoot it at 10:1? And George said yes. How about



Casey (left) and crew filming with 15/65 camera for Forces of Nature (2004).



5:1? George said OK. They finally settled on 3:1. Good job, George.

"I have an amusing story, recounted to me by George himself. George was traveling all over the place collecting volcano footage [for *Forces of Nature*]. I believe he was in the Philippines shooting an eruption and sort of got into an obsessive trance, moving closer and closer for maximum impact and drama. He was reloading the camera and happened to glance down and noticed that his shoes and tripod legs were on fire. Someone should have reminded him that telephoto and zoom lenses work, too. Back in those days, however, such gadgets were in short supply for large format. He got the shot, and it was a great film.

"I'll miss you."

Filmmaker **Sean M. Phillips**: "The first job I ever had in the film industry was working at Graphic Films for George and his partner, Les Novros. For me it was a dream job, just out of film school to be able to work in the 15/70 film format. George was a lot of fun to

work for. He had a love and enthusiasm for the giant screen and was always pushing us to go beyond what had been done before. George brought a journalist's sensibility to his work, and was a fearless visual innovator. He was also very kind and fair with his crews. I think he was genuinely fond of the Spartan, peripatetic life of documentary filmmaking. He loved to explore and discover the world, taking it as it came without regret. With that sensibility he created a body of work that has inspired generations of audiences and was universally respected by all of us that knew and worked with him."

Writer **Mose Richards**: "I worked with George for about 20 years off and on, and

as most people in the industry will tell you, he was devoted to his family, intellectually curious, trained in and passionate about journalism, crazy about volcanoes, old-school in many ways, and the consummate gentleman and gentle soul. But he was also a terrific writer, which may not have been so widely known. He was the best writer I ever wrote for."

SFX expert **Tim Sassoon**: "I worked on at least six of George's films doing titles and visual effects, often working late into the night at Graphic Films stage in North Hollywood.



George Casey (right), seen here with producer Paul Novros (left) and son Sean Casey (center), received the Large Format Cinema Association's Best Feature award in 2004 for *Forces of Nature*.

"George Casey was certainly a giant of the golden age of giant-screen films. A mellifluous blend of scholar, adventurer, gentleman, and entrepreneur, he embodied all the best attributes of that era, particularly collegiality, and an insistence on quality in image-making and in storytelling. The screen somehow didn't seem quite as big after he retired."

Oscar-winning filmmaker **Ben Shedd**: "While I was working at Graphic Films in the mid-1980s, I remember three things in particular about George: I remember George had such an expressive way with writing narration, very visual, very textured, for the Graphic IMAX films.

"And I remember every time there was a

volcano erupting somewhere on the planet, George and a small crew would all of a sudden be gone with the Graphic Films 15/65 camera, off to shoot more giant-screen footage like his film, *The Eruption of Mount St. Helens*. A week or two later, we would be seeing dome footage of the world's most recent volcanic eruption. All of that footage collected over the years became the basis for *Ring of Fire*.

"George was one of the first promoters and innovators of large portable dome theaters aside from OMNIMAX [the original brand name for IMAX Dome]. I re-

member him showing me a scrapbook filled with photos of him and his family with a few others on the road with a good-size portable dome theater they would setup at fairs, taking their dome movies out to places where there were no IMAX Dome theaters (the primary dome screens of that period). The portable dome parts were still in storage in the back of Graphic Films when George showed me those photos. I think they used a 35mm projec-

tor for the road shows because Graphic Films had a small collection of huge fisheye lenses for projectors, one of which was used in the small dome theater at Graphic Films built for watching dailies."

Filmmaker **Soames Summerhays**: "George will be remembered for many things, not least of which was his sense of adventure, his humor and his abundant charm. I have to report that there have been few moments more memorable than the sleepless days we spent together filming Kilauea and Mauna Loa's fountaining volcanoes. And of George's many talents his gift for infusing his scripts with poetry made his films all the more memorable."



All films are 3D unless noted, underlined titles are 2D

\* New listing.

Updated information is printed in **bold**.

Unless noted, all films run about 40 minutes. Some titles with limited release territories are not listed.

#### Inhumans

Imax Corporation, ABC Studios; distributor: ABC; director: Roel Reine. 2D. DMR. Release: Sept. 1.

– Filming for the first two episodes of the TV series in Hawaii, shot entirely with IMAX digital cameras, wrapped in April.

#### Kingsman: The Golden Circle

Twentieth Century Fox; distributor: Twentieth Century Fox; director: Matthew Vaughn. Cast: Taron Egerton, Channing Tatum, Halle Berry, Julianne Moore, Jeff Bridges, Colin Firth, Mark Strong. 2D. DMR. Release: Sept. 22.

#### The Trolley

Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia. 2D. Release: September.

– January: Sound mixing has started.

#### Blade Runner 2049

Warner Bros.; distributor: Warner Bros.; director: Denis Villeneuve. Cast: Ryan Gosling, Jared Leto, Harrison Ford, Mackenzie Davis, Robin Wright, Dave Bautista. DMR. Release: Oct. 6.

#### Geostorm

Warner Bros.; distributor: Warner Bros.; director: Dean Devlin. Cast: Katheryn Winnick, Gerard Butler, Ed Harris, Jim Sturgess, Abbie Cornish, Andy Garcia. DMR. Release: Oct. 20.

#### Earth Story (wt)

December Media; distributor: MacGillivray Freeman Films; director: Russell Scott; producers: Stephen Amezdroz, Matt Downey; script: Don Hahn; executive producers: Tony Wright, Stuart Menzies. Release: October.

– Have filmed in Iceland and will film in Australia in first quarter 2017.

#### Backyard Wilderness

Archipelago Films, Arise Media; distributor: SK Films; directors, producers: Andrew Young, Susan Todd; script: Susan Todd, Andrew Young; DP: Andrew Young. Release: Fall.

– Principal photography is complete. Editing has begun.

#### Cuba

Golden Gate 3D; distributor: Giant Screen Films; director, producer: Peter Chang. Release: Fall.

#### Thor: Ragnarok

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Taika Waititi. Cast: Chris Hemsworth, Benedict Cumberbatch, Cate Blanchett, Idris Elba, Anthony Hopkins, Tom Hiddleston, Mark Ruffalo, Sam Neill. DMR. Release: Nov. 11.

#### Justice League

Warner Bros.; distributor: Warner Bros.; director: Zack Snyder. Cast: Amy Adams, Ben Affleck, Gal Gadot, Henry Cavill, Jeremy Irons, Diane Lane, Connie Nielsen, J.K. Simmons, Jesse Eisenberg. DMR. Release: Nov. 17.

#### Star Wars: The Last Jedi

LucasFilm Ltd.; distributor: Walt Disney Pictures; director: Rian Johnson. Cast: Carrie Fisher, Daisy Ridley, Mark Hamill, Adam Driver, Domhnall Gleeson, Oscar Isaac, Peter Mayhew, Gwendoline Christie, Benicio Del Toro, Warwick Davis, Anthony Daniels, Andy Serkis. DMR. Release: Dec. 15.

#### Hidden Pacific

Giant Screen Films, Tandem Stills; distributor: Giant Screen Films; director, producer: Ian Shive. Release: Late 2017.

– Filmed at the Palmyra and Midway Atolls.

– Shooting concludes in April.

#### The Record

AfterglowStudios; distributor: Big & Digital; director: Luke Ployhar; producers: Luke Ployhar, Ashley Jahnke; script: Barry Thorson. Release: late 2017.

#### Full Charge: The Power of Innovation (wt)

N3D Land Films; distributor: nWave Pictures; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine Vuong, Pascal Vuong; script: Pascal Vuong; DP: Vern Nobles; score: Franck Marchal; executive producers: Franck Savorgnan, Christian Fry. Cast: Bertrand Piccard, André Borschberg. Release: 2017.

– Rough cut will be presented at GSCA conference in September.

#### Pono: The Secret of Hawaii

Happy Planet Productions; distributor: tba; director, DP, writer: Pierre Hugues Routhier; producers: Richard W. Kroon, Margaret Goode;

score: Cody Westheimer; executive producers: Pierre Hugues Routhier, Richard W. Kroon. Cast: "Uncle" Earl Kamakaona. Release: 2017.

#### Ancient Australia

Wild Pacific Media; distributor: K2 Communications; director, DP: Nick Robinson; executive producers: John Weiley, David Gross, John Maynard, Mark Kresser. Release: February 2018.

#### Train Time (wt)

Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia. 2D. Release: February 2018.

#### Hawaii: Islands of Fire (wt)

Ring of Fire Films, Inc.; distributor: tba; director, DP: Michael Lienau; producers: Jacob Lienau, Michael Lienau; script: Tab Murphy, Paul Quattrocchi, Michael Lienau; executive producer: David Cunningham. Release: early 2018.

#### Pandas: Return to Nature

Imax Corporation; distributor: Imax Corporation; director: Drew Fellman. Cast: Ben Kilham. Release: early 2018.

– January: Filming started in Sichuan, China.

#### Volcanoes: The Fires of Creation

Digital Crossing Productions; distributor: SK Films; director, writer, DP: Michael Dalton-Smith; score: Robert Kroledge; executive producers: Michael Dalton-Smith, Jonathan Barker. Cast: Carsten Peters. Release: early 2018.

– Spring: Filmed in Vanuatu and Tanzania.

– Filming next in Italy, Japan, and Mexico.

#### In Saturn's Rings

SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: May 4, 2018 (flat and dome version); fall 2018 (fulldome).

– Rendering is more than half done.

– A five-minute excerpt will be screened at the GSCA conference in September.

#### In the Wake of the Dolphin (wt)

Milbrand Cinema; distributor: tbd; director, producer, DP: Lance Milbrand; editor: Dave Choice; score: Icarus Music. Cast: Kathleen Dudzinski, Eldon Bolton. Release: spring 2018.

– February: Filmed in Roatan and Utila, Honduras.

#### Oceans: The Blue Planet

BBC Earth, Alucia Productions; distributor: BBC Earth, Giant Screen Films. Release: Spring 2018.

– Principal photography is complete.

#### Great Barrier Reef 3D (wt)

December Media; distributor: MacGillivray Freeman Films; directors: Stephen Amezdroz, Richard Fitzpatrick; producers: Stephen Amezdroz, Matt

Jul '17

Jan '18

SMH  
Dunki

Inhum  
KTGC  
Trolley  
BW

BR49  
Geost  
EarthSt  
Cuba

Thor  
JL  
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SW8  
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Jul '18			Jan '19			Jul '19		
SR	GBR		Avatar		AmTrea			
TWOTD ceans	AncCav	DOC	LSP MaxPow		SupDog		RTE	EIU →

Downey; script: Don Hahn; executive producers: Tony Wright, Stuart Menzies. **Release: June 2018.**

- **May:** Filmed turtles and manta rays at Lady Elliot Island on Great Barrier Reef.
- **Summer:** Filming minke whales on Great Barrier Reef.

#### **Ancient Caves (wt)**

Oceanic Research Group; distributor: MacGillivray Freeman Film Distribution; director, DP: Jonathan Bird; producers: Jonathan Bird, Art Cohen; script: Jonathan Bird, Art Cohen; score: Bruce Zimmerman; executive producer: Shaun MacGillivray. Cast: Dr. Gina Moseley, Dr. Larry Edwards, Brian Kakuk, Todd Kelly. For 15/70 dome only. **Release: mid 2018.**

- February: Completed filming at the most extreme location of the film: Devil's Hole, Nevada, a highly protected, remote and dangerous submerged cave beneath the desert of Death Valley.
- Late 2017, early 2018: Filming planned for France, Mexico, Bahamas.

#### **Avatar 2**

Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron. Cast: Zoe Saldana, Sigourney Weaver, Sam Worthington, Stephen Lan. **Release: Dec. 21, 2018. DMR.**

#### **Dinosaurs of China (wt)**

Saint Thomas Productions; distributor: K2 Communications. Narrator: James Faulkner. 2D. **Release: 2018.**

#### **Lightspeed Pioneers**

No Final Frontier Productions, Mind's Eye Creative, Wonder Mill Cosmos; distributor: BIG & Digital (flat-screen), Evans & Sutherland (fulldome); director, producer, writer: Lee Fanning. 2D. **Release: 2018.**

#### **Maximum Power**

Masters Digital, 144 Productions; distributor: tba; director: Daniel Stewart; producers Daniel Stewart, Tim Archer; executive producer: Domingo Vergoosen. **Release: 2018.**

#### **America's Treasures (wt)**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood; cast: Aloe Blacc. **Release: February 2018.**  
– April-May: Filmed in Miami, Dallas, New York, Detroit, Chicago.

#### **Superpower Dogs (wt)**

Cosmic Picture; distributor: tbd; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; DP: Reed Smoot. **Release: spring 2019.**

- January, February: Tested doggie-vision camera rigs in Los Angeles, filmed in Miami with Florida Task Force 1 K9 unit.
- April: Will film deployment simulation in Disaster City, TX (College Station), with Texas TF-1 K9 units.

#### **Return to Everest (wt)**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. **Release: 2019.**

#### **Einstein's Incredible Universe \* (wt)**

Audiences will experience first-hand the visceral "thought experiments" at the heart of Einstein's radical new vision of the universe. Cosmic Picture; distributor: tbd; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; script: Daniel Ferguson, Mose Richards; DP: Reed Smoot. **Release: fall 2020.**

- August: Filming total solar eclipse in U.S. Northwest.

Director Christopher Nolan (center) shooting for Dunkirk with an IMAX film camera.

# Nolan's *Dunkirk* Has Large 70mm Opening

Director Christopher Nolan's *Dunkirk* will have the largest 70mm release in 25 years, with at least 33 15/70 prints and 109 5/70 prints set to be screened in theaters in 21 countries worldwide, starting July 19. In addition, at least 25 IMAX laser theaters will run the film, the only venues, other than IMAX film theaters, that will project the movie's full 1.43:1 aspect ratio. About 75% of the 106-minute film was shot with IMAX 15/65 film cameras, the rest on 5/65 stock.

*Dunkirk* will be shown in 15/70 in 22 theaters in the USA, including ten institutional theaters, eight of which are domes. In addition, five museum theaters and three multiplexes will show the film on IMAX laser systems.

Four Canadian theaters will run *Dunkirk* in 15/70, and one with laser.

Of the 109 multiplexes running 5-perf prints, more than a third also have IMAX digital theaters, although it is not clear whether those auditoriums will also show

the film digitally. This could lead to some customer confusion, if people buying tickets for an IMAX digital screening believe they are seeing 15/70 film.

Three of Nolan's previous features were partly shot on 15/65 film and later screened in from 15/70 prints in IMAX theaters: *The Dark Knight* (2008) ran in

94 IMAX film theaters; *The Dark Knight Rises* (2012) ran in 103; *Interstellar* (2014) in only 56.

Produced by Syncopy and distributed by Warner Bros., *Dunkirk* tells the

dramatic true story of the evacuation in 1940 of more than 300,000 Allied soldiers from the French town where they were surrounded by the German army. The film stars Tom Hardy, Cillian Murphy, Mark Rylance, and Kenneth Branagh.



Warner Bros. Pictures

## Dunkirk 15/70 bookings

Country	State	City	Theater
AUSTRALIA	Vic	Melbourne	IMAX Theatre Melbourne
CANADA	BC	Langley	Cineplex Cinemas Langley & IMAX
CANADA	ON	Mississauga	Cineplex Cinemas Mississauga & IMAX
CANADA	ON	Woodbridge	Cineplex Cinemas Vaughan & IMAX
CANADA	SK	Regina	Saskatchewan Science Centre
CZECH REP		Prague	IMAX Theatre, Palace Flora
PHILIPPINES		Manila	SM Mall of Asia IMAX
THAILAND		Bangkok	KrungSri IMAX Paragon CinePlex
UK		London	Science Museum, London
UK		London	BFI IMAX Theater
UK		Manchester	Odeon Manchester IMAX
USA	AL	Birmingham	McWane Science Center
USA	AL	Huntsville	U.S. Space and Rocket Center
USA	AZ	Grand Canyon	National Geographic Visitor Center
USA	CA	Dublin	Regal Hacienda Crossings Stadium 21
USA	CA	Irvine	Edwards Irvine Spectrum 21 & IMAX
USA	CA	Ontario	Edwards Ontario Palace Stadium 22
USA	CA	Sacramento	Esquire IMAX Theatre
USA	CA	San Francisco	AMC Loews Metreon 16 & IMAX
USA	CA	San Jose	Tech Museum of Innovation
USA	CA	Universal City	AMC Universal Citywalk Stadium 19
USA	IA	Des Moines	Science Center of Iowa
USA	IN	Indianapolis	Indiana State Museum
USA	MD	Baltimore	Maryland Science Center
USA	MO	St. Louis	Saint Louis Science Center
USA	NC	Charlotte	Discovery Place
USA	NY	New York	AMC Loews Lincoln Square 13 & IMAX
USA	PA	King of Prussia	UA King Of Prussia Stadium 16 & IMAX
USA	PA	Philadelphia	Franklin Institute Science Museum
USA	RI	Providence	Providence Place Cinemas 16 & IMAX
USA	TN	Nashville	Regal Opry Mills Stadium 20 & IMAX
USA	TX	Dallas	Cinemark 17 & IMAX
USA	TX	Fort Worth	Fort Worth Museum of Science and History

## Dunkirk IMAX laser bookings

Country	State	City	Theater
BELGIUM		Brussels	Kinepolis IMAX Theatre
CANADA	ON	Toronto	Scotiabank Toronto & IMAX
FRANCE		La Valette	Pathe La Valette & IMAX
FRANCE		Montpellier	Gaumont Montpellier Multiplexe & IMAX
FRANCE		Paris	Gaumont Disney Village & IMAX
GERMANY		Berlin	CineStar Berlin & IMAX
GERMANY		Karlsruhe	Filmpalast am ZKM
GERMANY		Sinsheim	IMAX 3D Theatre Sinsheim
ITALY		Orio al Serio	UCI Cinemas Orio & IMAX
JAPAN		Osaka	109 Cinemas Osaka Expocity & IMAX
NEW ZEALAND		Auckland	Event Cinemas Queen Street & IMAX
RUSSIA		Moscow	Formula Kino Kutuzovskiy & IMAX
SOUTH KOREA		Seoul	CGV Yongsan IMAX
TAIWAN		Taipei	Miramir IMAX, Miramar Cinemas
UAE		Dubai	Vox Cinemas & IMAX
UK		London	Cineworld Leicester Square IMAX
UK		Sheffield	Cineworld Sheffield & IMAX
USA	CA	Hollywood	TCL Chinese Theatres
USA	DC	Washington	National Air and Space Museum
USA	FL	Fort Lauderdale	Museum of Discovery and Science
USA	MA	Reading	Sunbrella IMAX, Jordan's Furniture
USA	MO	Branson	Branson's IMAX Entertainment Complex
USA	TX	Austin	Bullock Texas State History Museum
USA	VA	Chantilly	Steven F. Udvar-Hazy Center
USA	WA	Seattle	Boeing IMAX Theatre



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# Premiering This Summer

## **Wonder Woman**

"Before she was Wonder Woman, she was Diana, princess of the Amazons, trained to be an unconquerable warrior. Raised on a sheltered island paradise, when an American pilot crashes on their shores and tells of a massive conflict raging in the outside world, Diana leaves her home, convinced she can stop the threat. Fighting alongside man in a war to end all wars, Diana will discover her full powers... and her true destiny."

Produced and distributed by **Warner Bros.** Directed by **Patty Jenkins**. Starring **Gal Gadot, Robin Wright, Chris Pine, Connie Nielsen, David Thewlis, Elena Anaya, Lucy Davis**. 2D. DMR. Release: June 2.

## **The Mummy**

"Thought safely entombed in a tomb deep beneath the unforgiving desert, an ancient princess whose destiny was unjustly taken from her is awakened in our current day, bringing with her malevolence grown over millennia and terrors that defy human comprehension."

Produced and distributed by **Universal Pictures**. Directed by **Alex Kurtzman**. Starring **Tom Cruise, Sofia Boutella, Anna**

**belle Wallis, Russell Crowe, Jake Johnson, Chasty Ballesteros, Courtney B. Vance**. DMR. Release: June 9.

## **Transformers: The Last Knight**

"*The Last Knight* shatters the core myths of the Transformers franchise, and redefines what it means to be a hero. Humans and Transformers are at war, Optimus Prime is gone. The key to saving our future lies buried in the secrets of the past, in the hidden history of Transformers on Earth. Saving our world falls upon the shoulders of an unlikely alliance: Cade Yeager; Bumblebee; an English Lord; and an Oxford Professor." Shot entirely with IMAX digital cameras.

Produced and distributed by **Paramount Pictures**. Directed by **Michael Bay**. Starring **Mark Wahlberg, Anthony Hopkins, John Goodman, Laura Haddock, Isabela Moner, Stanley Tucci, Josh Duhamel, John Turturro**. DMR. Release: June 23.

## **Spider-Man: Homecoming**

"A young Peter Parker/Spider-Man begins to navigate his newfound identity as the web-slinging superhero. Thrilled by his experience with the Avengers, Peter returns home, where he lives with his Aunt

May, under the watchful eye of his new mentor Tony Stark. Peter tries to fall back into his normal daily routine – distracted by thoughts of proving himself to be more than just your friendly neighborhood Spider-Man – but when the Vulture emerges as a new villain, everything that Peter holds most important will be threatened."

Produced by **Marvel Studios** and distributed by **Sony Pictures Entertainment**. Directed by **Jon Watts**. Starring **Tom Holland, Donald Glover, Marisa Tomei, Robert Downey Jr., Jon Favreau, Michael Keaton, Zendaya**. DMR. Release: July 7.

## **Dunkirk**

"*Dunkirk* opens as hundreds of thousands of British and Allied troops are surrounded by enemy forces. Trapped on the beach with their backs to the sea they face an impossible situation as the enemy closes in."

Produced and distributed by **Warner Bros.** Directed by **Christopher Nolan**. Starring **Tom Hardy, Cillian Murphy, Harry Styles, Mark Rylance, Kenneth Branagh, James D'Arcy**. 2D. Release: July 21. DMR.

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(from *SHORTS* on page 24)

**Smoot**, astrophotography DP **James Neihouse, Sean Casey, Peter Chang**, and **Dustin Ferrell** will capture the event with Alexa 65, RED Weapon, and Canon C-700 cameras for live action, and with high-resolution DSLRs for time lapse and astrophotography. **Ron Goodman** will lead an aerial unit.

The film, being made under an exclusive license from the Hebrew University of Jerusalem, custodians of Einstein's estate, is being directed by **Daniel Ferguson** and produced by **Taran Davies** and **George Duffield**, for release in the fall of 2020.

**Spring Garden Pictures' Richard Hoffmann** will also be filming the eclipse, from St. Joseph, MO, for his film in production, *Star*, set for release next year.

## **4D version of Tiny Giants**

**Simex/Iwerks** has created a 4D experience based on **BBC Earth's** 2014 giant-screen film *Tiny Giants*. Incorporating footage from the film, the 4D experience adds motion simulation and "cutting-edge special effects" to follow two chipmunks and their perpetual search for acorns in the forests of North America.

For more information, visit [www.simex.ca](http://www.simex.ca).

## **IMERSA 2018 in Ohio**

**IMERSA**, the association of Immersive Media, Entertainment, Research, Science, and Art, has announced that its 2018 summit will be held at Ohio's **COSI Columbus**, Feb. 24-27, 2018. The meeting will include "fulldome showcases, exhibits, technology sessions and abundant net-

working with immersive experts," according to the announcement.

This will be the group's eighth meeting, and the first not to be held in Denver, CO. For more information, visit [imersa.org](http://imersa.org).

## **3D-Con in August**

The **National Stereoscopic Association's** 43<sup>rd</sup> Annual 3D-Con will be held in Irvine, CA, Aug. 8-14, together with the **International Stereoscopic Union's** 21<sup>st</sup> Biennial International World Congress. The joint meeting will feature speakers, informational workshops, stereo art, image competitions, 3D equipment, a trade fair, photo excursions, and more. The conference hotel is the Hotel Irvine, Jambooree Center.

For more information, visit [3d-con.com](http://3d-con.com).

# Bookings: Summer 2017 by Film

## 589 bookings of 85 films in 163 theaters

These listings do not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

**The key to film abbreviations is on page 21.**

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
ACGOTS	Alamogordo	7/1/17	12/31/17	Dolphins	Houston MNS	12/15/15	6/30/17	FightPil	Birmingham AL	1/20/17	9/28/17	
	Columbus GA NIM	5/26/17	6/17/18		Mexicali	11/5/16	9/30/17		Boston MOS	10/15/16	10/14/17	
	Corpus Christi Lex	6/17/16			<b>Stockholm</b>	<b>6/1/17</b>	<b>6/1/18</b>		Davenport Put	10/15/16	2/14/18	
	Hastings	6/8/17	6/7/18		Tampa MOSI	1/30/16	6/30/17		Denver MNS	1/13/17		
	<b>Hutchinson</b>	<b>5/29/17</b>	<b>11/28/17</b>		Fort Worth	5/28/16	12/31/17		Des Moines	10/15/16	10/14/17	
	Memphis Pink	5/7/16	6/22/18		Speyer Dome		12/31/17		Detroit MSC	5/22/17	5/21/18	
	<b>Pensacola NAM</b>	<b>5/26/17</b>	<b>6/30/18</b>		Syracuse MOST	7/2/16	7/1/17		Edmonton TWS	6/2/17	6/1/18	
	Salt Lake City Clark	6/16/17	6/15/18		Thessaloniki	10/1/16	9/30/17		Erie	3/1/15	3/14/18	
	Singapore DC	8/1/16	7/1/17		Atlanta FMNH	2/17/17	2/16/18		Hastings	10/19/16	10/14/17	
	<b>Washington NASM</b>	<b>5/26/17</b>	<b>5/28/18</b>		Baltimore MSC	2/17/17	2/16/18		Houston MNS	10/15/16	10/14/17	
Africa	Hague	10/11/16	10/11/17	DreamBig	Birmingham AL	2/17/17	2/16/18	FlyMons	Hutchinson	10/24/16	10/14/17	
	Chandigarh	9/5/14	9/5/17		Chantilly	2/17/17	2/16/20		Indianapolis Imx	2/24/17		
	Shijiazhuang HST	1/1/17	1/1/19		Chattanooga TA	2/17/17	2/16/18		Jersey City	10/15/16	10/14/17	
	Atlanta FMNH	5/20/17	11/19/17		Chicago MSI	2/17/17	2/16/18		Kansas City Sci	10/15/16	10/14/17	
	Boston MOS	4/14/07	10/13/17		Cleveland	3/17/17	2/16/18		Lehi	10/15/16	10/14/17	
	Boston NEA	4/24/17	4/23/18		Columbus COSI	2/17/17	2/16/18		Louisville KSC	10/15/16	10/14/17	
	Charlotte DP	5/1/17	4/30/18		Davenport Put	2/24/17	2/23/18		Lubbock SS	3/4/17	2/23/18	
	Chattanooga TA	5/26/17	5/25/18		Dayton	5/26/17	5/25/18		McMinnville	10/27/16	10/26/17	
	Chicago MSI	5/26/17	5/25/18		Dearborn THF	2/17/17	2/16/18		Memphis Pink	3/24/17	5/28/18	
	Fort Lauderdale	4/28/17	4/27/18		Denver MNS	2/17/17	2/16/18		Milwaukee	10/15/16	10/14/17	
AIWC	Galveston	5/27/17	1/30/18	Des Moines	2/24/17	2/23/18	Orlando SC	10/15/16	10/14/17			
	Houston MNS	4/21/17	12/31/17	Detroit MSC	2/17/17	2/16/18	Peoria RM	10/15/16	10/14/17			
	Lubbock SS	6/2/17	11/30/17	Edmonton TWS	3/25/17	3/24/18	Philadelphia FI	2/11/17	10/14/17			
	<b>Norwalk MA</b>	<b>7/1/17</b>	<b>6/30/18</b>	Fort Lauderdale	2/17/17	2/16/18	<b>Phoenix ASC</b>	<b>8/18/17</b>	<b>11/23/17</b>			
	Saint Augustine	4/28/17	4/30/18	Fort Worth	2/17/17	2/16/18	<b>Pittsburgh CSC</b>	<b>10/15/16</b>	<b>7/10/17</b>			
	Salt Lake City Clark	4/14/17	4/13/18	<b>Garza Garcia</b>	<b>6/30/17</b>	<b>10/31/17</b>	Raleigh	10/17/16	10/14/17			
	San Jose Tech	5/6/17	5/5/18	Hampton VASC	2/17/17	2/16/18	Regina	10/15/16	10/14/17			
	Tallahassee CLC	4/28/17	10/27/17	Harrisburg	2/18/17	2/17/18	Sacramento Imx	2/24/17				
	Victoria DCI	4/14/07	10/15/17	Houston MNS	2/17/17	2/16/18	Saint Augustine	10/15/16	1/1/18			
	Virginia Beach AMSC	5/27/17	10/26/17	Huntsville USSRC	2/17/17	2/16/18	<b>Saint Louis SC</b>	<b>1/13/17</b>	<b>1/12/18</b>			
Alaska	Washington NASM	4/21/17	12/31/17	Hutchinson	2/17/17	2/16/18	Salt Lake City Clark	10/24/16	10/23/17			
	Washington NMNH	4/21/17	12/31/17	Jersey City	2/17/17	8/16/18	San Diego RHF	11/11/15	10/14/17			
	<b>Hartberg</b>	<b>3/25/15</b>	<b>12/31/18</b>	Kansas City Sci	5/26/17	5/25/18	San Jose Tech	10/15/16	10/14/17			
	Melbourne MV	7/11/16		<b>Kuwait SCK</b>	<b>6/25/17</b>	<b>12/25/17</b>	Sioux Falls	2/1/17	2/3/18			
	Sioux Falls	4/1/16	6/30/17	Los Angeles CSC	2/17/17	2/11/18	Sudbury	10/15/16	10/14/17			
	Athens Eug	3/30/17	9/30/18	Louisville KSC	2/17/17	2/16/18	<b>Tallahassee CLC</b>	<b>5/19/17</b>	<b>5/1/18</b>			
	Columbus COSI	6/1/17	5/1/18	Mexico City Pap	3/15/17	3/14/18	Victoria DCI	10/28/16	10/14/17			
	Garden City	5/19/17	6/18/18	Norwalk MA	2/17/17	2/16/18	Virginia Beach AMSC	10/15/16	10/14/17			
	Salt Lake City Clark	4/29/16	12/31/17	Orlando SC	2/17/17	8/16/18	Yellowstone	1/23/17	10/14/17			
	Calgary TS	9/28/15	9/28/18	Pensacola NAM	3/1/17	6/30/18	FOTB	Chantilly	12/10/04			
AmazAdv	Columbus COSI	9/15/14	6/30/17	Peoria RM	2/18/17	2/17/18		Corpus Christi Lex	5/12/12			
	Davenport Put	10/1/12	4/28/18	Phoenix ASC	2/17/17	2/16/18		Dayton	3/1/13			
	Edmonton TWS	12/26/13	6/30/17	<b>Pittsburgh CSC</b>	<b>2/17/17</b>	<b>7/10/17</b>		Huntsville USSRC	7/1/13			
	Fort Worth	2/1/16	6/30/17	Portland OMSI ET	2/17/17	2/16/18		McMinnville	3/23/12			
	Lodz CC	8/24/15	8/24/18	Raleigh	2/17/17	2/16/18		Kenner	6/4/16	6/3/17		
	San Diego RHF	7/1/14	6/30/17	Regina	2/17/17	2/16/18		Kuwait SCK	9/5/16	9/4/17		
	Vancouver TWS	3/11/06	6/30/18	Richmond SMV	2/18/17	2/17/18		Philadelphia FI	11/25/16			
	<b>Fort Worth</b>	<b>6/10/17</b>	<b>6/30/17</b>	Saint Augustine	2/17/17	2/16/18		Copenhagen TBP	1/1/16	12/31/17		
	<b>Hartberg</b>	<b>3/25/15</b>	<b>12/31/18</b>	Saint Louis SC	2/17/17	2/16/18		Baltimore MSC	1/1/13	6/30/17		
	<b>Nanchang JTSC</b>		<b>12/31/17</b>	San Diego RHF	3/10/17	3/9/18	Boston MOS	7/1/09	6/30/17			
Amazon	<b>Dearborn THF</b>	<b>2/27/17</b>	<b>1/8/18</b>	San Jose Tech	2/17/17	2/16/18	Columbus COSI	8/1/14	3/30/18			
	Erie	11/11/15	7/6/17	Seattle PSC 2	2/17/17	2/16/18	<b>Davenport Put</b>	<b>5/18/16</b>	<b>5/17/18</b>			
	Fort Worth	9/5/15	6/30/17	Sudbury	2/17/17	2/16/18	Edmonton TWS	12/26/13	6/30/17			
	Gatineau	9/1/15	3/30/18	Tallahassee CLC	2/17/17	2/16/18	Fort Worth	9/1/15	6/9/17			
	Hastings	5/15/15	12/31/18	Toronto OSC	2/17/17	8/16/18	Hague	10/4/12	10/3/17			
	Hutchinson	4/21/14	6/30/17	Vancouver TWS	3/4/17	2/16/18	Harrisburg	10/15/15	11/2/17			
	<b>Portland OMSI ET</b>	<b>11/10/14</b>	<b>3/1/18</b>	Victoria DCI	3/17/17	3/16/18	Louisville KSC	6/18/15	7/2/18			
	<b>Raleigh</b>	<b>5/23/14</b>	<b>2/1/18</b>	Washington NASM	2/17/17	2/16/20	Melbourne MV	9/1/15	8/31/17			
	Seattle PSC 2	3/29/14	6/30/19	Dearborn THF	3/25/16	1/17/18	<b>Pittsburgh CSC</b>	<b>1/1/16</b>	<b>7/10/17</b>			
	Sudbury	5/30/16	6/1/17	Peoria RM	11/17/16	11/16/17	Raleigh	2/1/12	9/17			
AOTE	Vancouver TWS	11/7/15	11/12/17	Portland OMSI ET	1/16/15	6/4/17	FOTB	Apple Valley Imx	6/5/15	1/12/18		
	<b>Harrisburg</b>	<b>1/1/16</b>	<b>12/31/18</b>	Victoria DCI	2/3/17	3/2/18		Baton Rouge LASM	9/1/15	8/31/17		
	Atlanta FMNH	8/15/16	8/14/17	Hastings	2/1/17	1/31/18		Chicago MSI	2/28/14	6/30/17		
	Davenport Put	2/1/15	6/30/17	Baltimore MSC	9/15/15	9/14/17		Cleveland	11/27/13	6/30/17		
	Fort Worth	7/15/16	9/30/17	Hartberg		6/30/17		Columbus COSI	9/1/14	6/30/17		
	Galveston	1/1/17	11/1/17	Atlanta FMNH	2/4/17			Davenport Put	2/15/13	6/30/17		
AsterME				ExtrWeat								
BeauPlan												
Bugs												

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
G3DNW	Dearborn THF	2/8/17	12/31/17	IncrPred	Davenport Put	6/1/16	6/1/17	Kenya L&C	Parker	6/3/17	12/1/17
	Edmonton TWS	12/26/13	6/30/17		Hague	6/28/16	6/17/17		Phoenix ASC	6/16/17	6/15/18
	Erie	6/1/17	11/30/17		Kuwait SCK	7/6/16	7/5/17		Saint Paul SMM	5/5/17	6/1/18
	Gatineau	10/5/12	6/30/17		Lucerne	10/6/16	10/5/17		Speyer Dome	5/25/17	5/24/18
	Hampton VASC	3/29/13	6/30/17		Mexico City PAP	11/16/16	11/15/17		Stockholm		9/30/17
	Harrisburg	2/2/14	6/30/17		Montreal SC	9/23/16	6/16/17		Leon Exp	6/1/17	11/30/17
	Hastings	3/17/13	6/30/17		New York AMNH	3/3/17	9/3/17		Baltimore MSC	10/1/15	6/30/17
	Houston MNS	10/4/12	12/31/17		Nuremberg		6/1/17		Baton Rouge LASM	11/3/15	11/2/18
	Louisville KSC	9/30/12	6/30/17		Orlando SC	10/28/16	10/27/17		Columbus GA NIM		2/7/18
	Orlando SC	3/1/14	6/30/17		Paris Geo	7/7/15	6/1/17		Garden City		9/27/17
	Peoria RM	4/1/16	8/26/17	Jerusalem	Richmond SMV	3/14/15	6/1/17	LastReef	Harrisburg	11/7/16	11/3/17
	Phoenix ASC	10/7/16	3/1/18		Tallahassee CLC	2/20/15	6/1/17		Louisville KSC	7/1/16	7/2/17
	Pittsburgh CSC	3/15/13	7/10/17		Tijuana	7/15/16	7/14/17		Portland OMSI ET	7/21/15	7/20/17
	Richmond SMV	5/1/13	6/30/18		Albuquerque NMMNH	12/17/16	1/1/18		Raleigh	1/1/15	12/31/17
	Sacramento Imx	8/13/13	6/30/17		Cleveland	4/14/17	4/30/18		Sacramento Imx	7/1/15	12/31/17
	Saint Augustine	1/18/13	12/31/17		Denver MNS	6/1/17	5/31/18		Saint Augustine		6/30/17
	Saint Paul SMM	7/1/16	6/30/17		Montreal SC	6/23/17	6/30/18		Saint Louis SC	8/1/15	7/30/17
	Salt Lake City Clark	2/8/13	8/6/17		Salt Lake City Clark	2/17/17	2/17/18		San Diego RHF		9/30/17
	San Diego RHF	10/12/12	9/30/17		Sioux Falls	12/22/16	6/30/18		San Jose Tech	6/8/16	6/20/17
	San Jose Tech	2/9/13	6/30/17		Chattanooga TA	3/27/15	3/27/18		Cleveland	7/1/16	6/30/17
	Syracuse MOST	7/4/15	7/3/17	JIAC	Columbus COSI	2/11/15	12/12/17		Davenport Put	7/1/15	6/30/17
	Tallahassee CLC	1/18/13	6/30/17		Columbus GA NIM	10/18/13	2/7/18	LITAOA	Hutchinson	10/5/12	9/30/17
	Valencia Spn	7/1/15	6/30/17		Edmonton TWS	12/26/13	1/31/18		Lehi	6/24/16	6/30/17
	Vancouver TWS	6/16/13	6/30/17		Louisville KSC	1/20/14	7/2/18		Louisville KSC	2/8/14	6/30/17
	Vantaa	5/9/17	1/15/18		McMinnville	9/27/13	2/28/18		Moscow Kin	6/1/16	10/31/17
	Victoria DCI	4/5/13	6/30/17		Raleigh	2/21/14	2/28/18		Sacramento Imx	5/20/16	6/30/17
	AI Khobar	8/20/15	12/20/17		Sacramento Imx	9/15/14	10/31/17		Sioux Falls	1/30/15	6/30/17
	Albuquerque NMMNH	3/18/17	3/17/18		Saint Louis SC	10/4/13			Tallahassee CLC	1/17/14	6/30/17
	Berlin CS	4/20/14	10/19/17		Speyer Dome	12/12/13	12/11/17		Davenport Put	7/1/16	9/30/17
	Bogota Mal	6/24/16	6/23/17	JMCSO	Baltimore MSC	9/15/15	9/14/17		Dearborn THF	9/4/15	1/17/18
	Boston NEA	2/15/16	9/30/17		Nanchang JTSC	11/10/16	11/10/17	LivingSe LOF MA	Edmonton TWS	6/12/15	
	Davenport Put	10/17/14	10/20/17		AI Khobar	9/5/16	9/5/17		Garden City	4/10/15	
	Hastings	2/10/15	6/10/18		Dearborn THF	2/27/17	1/8/18		Hutchinson	5/1/15	6/18
	Katowice CC	6/18/14	9/19/17		Edmonton TWS	5/20/16	12/31/17		London BFI Ode	10/16/15	
	Krakow CC	6/18/14	9/19/17		Edmonton TWS	11/15/16	12/31/17		Melbourne MV	2/8/17	6/30/17
	Lodz CC	6/18/14	9/19/17		Jersey City	2/17/17	7/31/17		Hartberg	10/1/13	12/31/18
	Louisville KSC	6/18/15	6/30/18		Kuwait SCK	7/17/15	7/17/17		McMinnville	3/23/12	
	Melbourne MV	4/11/16	4/10/18		Memphis Pink	6/25/16	6/23/17		Kurashiki	7/5/16	7/4/17
	Moscow Kin	10/6/14	8/31/17		Orlando SC	7/1/17	6/30/18	MOC	Melbourne MV	1/1/17	1/1/18
	Orlando SC	7/5/14	1/4/18		Philadelphia FI	6/16/17	12/31/17		Albuquerque NMMNH	9/1/16	9/1/17
	Philadelphia FI	9/6/16	9/5/17		Poitiers Solido	2/1/16	12/31/17		Columbus COSI	4/1/17	3/31/18
	Poznan CC	6/18/14	9/19/17		Port of Spain	2/7/17	2/7/18		Edmonton TWS	1/27/17	1/31/18
	San Diego NHM	5/1/17	1/30/18	JTM	Portland OMSI ET	3/1/17	2/28/18		Fort Worth	10/14/16	10/31/17
	Toyohashi	3/1/17	6/30/17		Shanghai 3D STM	12/31/16	12/31/17		Hague	5/16/17	12/31/17
	Victoria DCI	9/4/15	6/30/18		Shenyang LSTM	11/1/16	11/1/17		Lehi	9/1/16	8/31/17
	Virginia Beach AMSC	5/28/16	10/27/17		Sudbury	3/11/17	9/10/17		London BFI Ode	1/20/17	1/31/18
	Warsaw CC	6/18/14	9/19/17		Valencia Spn	4/1/17	3/31/18		Peoria RM	6/1/17	5/31/18
	Grand Canyon DCI	11/1/99	12/17		Edmonton TWS	12/26/13	6/30/17		Saint Louis SC	10/1/16	10/1/17
	Richmond SMV	6/1/16	6/1/17		London BFI Ode		1/31/18	MOF	Tijuana	5/15/17	10/15/17
	Tijuana	6/1/17	6/30/17		Agua Calientes	6/17/16	8/15/17		Pensacola NAM	11/8/96	
	Des Moines	10/1/16	10/1/18	JTS	AI Khobar	1/4/16	10/6/17		Speyer Dome		12/31/17
	Edmonton TWS	10/1/16	10/1/18		Alamogordo	7/1/16	6/20/17		Cairo EMA	12/15/15	12/14/17
	Philadelphia FI	10/1/16	10/1/17		Baltimore MSC	7/1/16	6/30/17		Charleston CCAS	10/27/16	10/26/17
	Seattle PSC 1	10/1/16	10/1/17		Chattanooga TA	1/6/17	1/6/18	MOTUW	Columbus COSI	11/19/14	3/30/18
	Vancouver TWS	10/1/16	10/1/18		Chattanooga TA	5/26/17	5/31/18		Copenhagen TBP	6/19/14	6/18/17
	Baltimore MSC		9/14/17		Cleveland	10/1/16	10/1/17		Dearborn THF	3/25/16	1/17/18
	Saint Augustine	1/1/15	12/31/17		Columbus COSI	5/24/17	12/31/17		Detroit MSC	10/7/15	
	Saint Augustine	2/1/15	12/31/17		Dayton	3/6/15	12/31/17		Garden City	9/2/14	9/1/17
	Albuquerque NMMNH	7/1/16	6/30/17		Erie	6/18/16	6/18/17		Gatineau	1/15/16	6/30/18
	Atlantic City	5/25/17	5/31/18		Garden City	7/1/16	7/1/17		Hague	10/1/15	12/17
	Boston NEA	5/31/13	4/30/18	HOTB HumanBod	Hampton VASC	2/21/15	2/20/18		London SM	8/1/14	8/1/17
	Gatineau	10/7/16	6/30/18		Harrisburg	9/14/15	6/30/17	Mummies	Melbourne MV	3/24/14	12/31/17
	New Orleans	12/26/16	12/31/17		Huntsville USSRC	2/13/15	3/21/18		Milwaukee	10/1/14	7/30/17
	Omaha Zoo	6/1/17	5/31/18		Hutchinson	2/20/15	7/2/18		Peoria RM	1/17/15	3/30/18
	Phoenix ASC	9/15/16	9/30/17		Kolkata SC	7/1/16	7/1/17		Pittsburgh CSC	1/2/14	7/10/17
	Regina	6/1/17	5/31/18		KSC 1	2/27/15			Raleigh	11/1/15	10/31/17
	Sacramento Imx	2/20/15	6/30/17		Lehi	1/1/16	6/30/17		San Jose Tech	8/30/14	6/20/17
	Tampa MOSI	1/1/16	8/13/17		Louisville KSC	4/3/15	6/30/18		Singapore SC	6/13/16	12/31/17
	San Simeon DCI	8/17/96			Lucerne	11/26/16	11/26/17		Stockholm	9/18/15	9/1/17
	Glasgow		2/28/18		Peoria RM	6/11/16	12/31/17		Valencia Spn	7/1/14	6/17
	Tallahassee CLC		6/1/17	JTSP	Phoenix ASC	10/1/16	10/1/17		Guayaquil	4/23/07	2/28/18
	Valencia Spn		6/1/17		Portland OMSI ET	3/20/15	3/21/18		Kansas City Sci	6/20/17	6/20/18
	New Orleans		12/31/17		Salt Lake City Clark	5/15/15	5/31/18		Saint Louis SC	5/27/17	1/7/18
	Hague	1/11/11	12/31/17		San Jose Tech	4/30/16	6/30/17	ND Niagara	New Delhi ICC		
	Los Angeles CSC	7/1/17	9/4/17		Sioux Falls	8/19/16	8/19/17		Niagara Can DCI	7/1/86	
	Stockholm	1/1/12	12/31/17		Taichung NMNS	7/1/16	6/30/17		Niagara NY DCI	5/1/07	
	Toronto OSC	1/1/15			Taipei AM	7/1/16	7/1/17		Alamogordo	3/24/17	3/23/18
	Vancouver TWS	7/1/16	6/30/18		Washington NASM	3/6/15			Baton Rouge LASM	11/1/16	10/31/17
	Apple Valley Imx	2/3/17	9/30/17		Birmingham AL	6/1/17	2/15/18		Boston MOS	2/12/16	6/1/17
	Baltimore MSC	7/1/15	6/1/17		Columbus COSI	11/26/16	10/22/17		Branson	3/18/16	12/31/17
	Copenhagen TBP	10/8/15	6/1/17		Copenhagen TBP	6/15/17	12/15/17		Carnival Vista	11/4/16	12/31/17



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Chandigarh	9/5/16	9/4/17		<b>Bogota Mal</b>	<b>6/17/17</b>	<b>6/16/18</b>		Orlando SC	8/6/16	8/31/17
	Charleston CCAS	10/27/16	7/1/17		<b>Houston MNS</b>	<b>6/3/17</b>	<b>12/31/17</b>		Seattle PSC 1	9/12/15	9/12/17
	Columbus GA NIM	4/1/16	9/1/17	<b>PTJH</b>	Apple Valley Imx	2/20/15	10/18/17		Victoria DCI	12/2/16	12/2/17
	Copenhagen TBP	2/12/16	6/1/17		Cathedral City	5/1/17	4/30/18	<b>ToFly</b>	Rochester MSC	7/1/16	6/30/18
	Denver MNS	7/1/16	6/30/17		Louisville KSC	7/4/14	7/2/17		Washington NASM	3/7/16	12/31/17
	Des Moines	2/12/16	6/1/17	<b>Rescue</b>	Milwaukee	6/13/14	6/30/17	<b>TOTIA</b>	<b>Atlanta FMNH</b>	<b>6/15/17</b>	<b>6/30/18</b>
	Dongguan STM	1/25/17	1/24/18		Dayton	6/1/16	6/1/17		Vancouver TWS	6/1/16	6/30/17
	Garza Garcia	2/24/17	6/29/17		McMinnville	6/1/12		<b>TTA</b>	Moscow Kin	1/11/16	12/31/17
	Hague	2/16/16	6/1/17	<b>RobotsNG</b>	Davenport Put	11/1/15	10/31/17		Paris Geo	10/6/15	6/1/17
	Harbin STM	1/1/17	12/31/17		<b>Dearborn THF</b>	<b>3/25/16</b>	<b>1/17/18</b>		Seattle PSC 2	1/20/17	12/31/17
	Harrisburg	7/1/16	6/30/17		Guayaquil	4/1/17	3/31/18	<b>VanGogh</b>	Hague	9/1/15	6/1/17
	Hastings	6/9/16	6/1/17		Hampton VASC	6/20/15	6/19/18		Tijuana	3/24/17	3/23/18
	Kaohsiung NSTM	7/1/16	6/30/17		Huntsville USSRC	6/5/15	6/4/17	<b>VOT</b>	Salt Lake City Clark	10/21/16	6/30/17
	Kitakyushu	7/2/16	6/30/17		London SM	5/23/15	2/28/18	<b>WATE</b>	Katoomba	6/1/97	
	Lehi	3/24/17	3/2/18		Milwaukee	5/1/16	6/30/17	<b>WildAfri</b>	Apple Valley Imx	2/1/16	6/30/17
	Louisville KSC	2/12/16	6/1/17		Pensacola NAM	4/15/17			Austin TSHM	2/2/17	2/28/18
	Lucerne	3/17/16	9/17/17		<b>Philadelphia FI</b>	<b>10/1/16</b>			Chattanooga TA	11/16/16	11/30/17
	Lucknow	2/6/17	8/5/17		Phoenix ASC	9/17/16			Denver MNS	9/23/16	9/30/17
	Memphis Pink	3/5/16	6/1/17		Saint Augustine	8/1/16	7/30/17		Edmonton TWS	10/28/16	10/31/17
	Milwaukee	9/17/16	9/16/17		Saint Louis SC	6/5/15			Gatineau	6/24/16	6/30/17
	Montreal SC	2/20/17	2/19/18		San Jose Tech	10/3/15	10/2/17		Houston MNS	6/1/16	6/30/17
	<b>Norwalk MA</b>	<b>5/27/16</b>	<b>6/30/17</b>		Singapore SC	5/1/17	4/30/18		Richmond SMV	2/1/17	
	Nuremberg	3/3/16	6/1/17		Sioux Falls	3/4/16			San Diego NHM	9/7/16	9/30/17
	Omaha Zoo	2/12/16	6/1/17		Tallahassee CLC	10/16/15	10/14/17		Stockholm	6/1/16	6/30/17
	Paris Geo	4/3/17	12/31/17		<b>Tampa MOSI</b>	<b>10/5/16</b>	<b>8/13/17</b>		<b>Tallahassee CLC</b>	<b>5/15/16</b>	<b>6/30/18</b>
	Parker	1/27/17	7/28/17		Victoria DCI	2/3/17			<b>Tampa MOSI</b>	<b>12/1/16</b>	<b>8/13/17</b>
	Penrith	3/27/17	9/3/17	<b>ROF</b>	Baltimore MSC	9/15/15	9/14/17		Tijuana	10/1/16	10/1/17
	Pensacola NAM	9/5/16	9/4/17	<b>ROTB</b>	Saint Augustine	10/3/15	12/31/17	<b>WildOcea</b>	Davenport Put	2/1/15	6/30/17
	Peoria RM	8/27/16	8/26/17	<b>SeaMonst</b>	Davenport Put	4/27/16	4/26/18		Mexicali	5/17/17	10/30/17
	<b>Philadelphia FI</b>	<b>2/20/16</b>	<b>9/1/17</b>		<b>Pittsburgh CSC</b>	<b>7/1/16</b>	<b>7/10/17</b>	<b>WOTA</b>	Orlando SC	7/1/16	6/30/17
	Portland OMSI ET	2/12/16	6/1/17		Richmond SMV	6/20/14	8/31/17		Vancouver TWS	1/1/17	1/31/18
	Quebec Cpx	6/24/16	6/23/17		San Diego RHF	2/2/17	9/4/17	<b>WWDPP3D</b>	Bradford	9/16/15	9/30/17
	Raleigh	2/27/16	6/1/17		Valencia Spn	7/1/16	12/31/17		<b>Edmonton TWS</b>	<b>5/1/15</b>	<b>5/31/18</b>
	<b>Richmond SMV</b>	<b>4/10/16</b>	<b>4/30/18</b>	<b>SFLIS</b>	Atlanta FMNH	10/7/16	10/6/17		Erie	9/15/16	9/30/17
	Salt Lake City Clark	2/12/16	8/31/17		Copenhagen TBP	2/9/17	2/8/18		<b>Harrisburg</b>	<b>6/1/17</b>	<b>6/30/18</b>
	San Antonio San	7/25/16	7/25/17		Hampton VASC	10/21/16	10/20/17		Lehi	9/26/14	9/30/17
	San Diego RHF	3/18/16	6/1/17		Lubbock SS	10/7/16	10/6/17		<b>Memphis Pink</b>	<b>5/21/15</b>	<b>5/31/18</b>
	San Jose Tech	2/12/16	6/1/17		Melbourne MV	3/16/17	3/22/18		Milwaukee	2/1/16	6/30/17
	Shanghai 3D STM	12/1/16	12/17/17	<b>SpaceNex</b>	Calgary TS	1/1/17	12/31/18		Orlando SC	4/1/17	3/31/18
	Shreveport	2/12/16	6/1/17		Columbus GA NIM	11/25/16	12/31/17		<b>Penrith</b>	<b>7/10/17</b>	<b>9/30/17</b>
	Sinsheim	3/4/16	6/1/17		<b>Hangzhou LCSTM</b>	<b>7/1/17</b>	<b>6/30/18</b>		Saint Augustine	1/9/17	1/31/18
	Sioux Falls	8/13/16	8/12/17		Hong Kong SM	1/1/17	6/30/17		<b>Valencia Spn</b>	<b>7/1/16</b>	<b>7/1/18</b>
	Sudbury	2/12/16	6/30/17		Huntsville USSRC	3/1/16	8/31/17		Victoria DCI	5/1/17	4/30/18
	Tallahassee CLC	2/19/16	6/1/17		<b>Lehi</b>	<b>6/30/17</b>	<b>6/30/18</b>	<b>Yell</b>	Yellowstone	5/1/14	12/31/17
	Tampa MOSI	2/12/16	6/1/17	<b>SpacJunk</b>	Hutchinson	10/31/14	10/31/17				
	Toronto OSC	7/1/16	6/30/17	<b>TinyGian</b>	Austin TSHM	4/29/17	9/30/17				
	Valencia Spn	10/7/16	10/6/17		Bradford	9/1/16	9/30/17				
	Vancouver TWS	2/12/16	6/30/17		Cleveland	10/1/16	10/31/17				
	Washington NMNH	2/12/16	2/11/18		Columbus COSI	3/11/15	10/31/17				
<b>Ozarks</b>	Branson	9/93	12/17		Galveston	9/1/16	9/1/17				
<b>Penguins</b>	Ahmedabad	7/1/16	6/30/17		Gatineau	12/23/16	12/31/17				
	<b>Al Khobar</b>	<b>6/21/17</b>	<b>6/20/18</b>		<b>Las Palmas</b>	<b>5/30/16</b>	<b>5/30/18</b>				

## Summer 2017 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Aguascalientes</b>	JTS	6/17/16	8/15/17		SFLIS	10/7/16	10/6/17		<b>Penguins</b>	<b>6/17/17</b>	<b>6/16/18</b>
<b>Ahmedabad</b>	Penguins	7/1/16	6/30/17		<b>TOTIA</b>	<b>6/15/17</b>	<b>6/30/18</b>	<b>Boston MOS</b>	AmazAdve	4/14/07	10/13/17
<b>Al Khobar</b>	<b>G3DNW</b>	<b>8/20/15</b>	<b>12/20/17</b>	<b>Atlantic City</b>	GWS	5/25/17	5/31/18		ExtrWeat	10/15/16	10/14/17
	JMCSO	9/5/16	9/5/17	<b>Austin TSHM</b>	TinyGian	4/29/17	9/30/17		FON	7/1/09	6/30/17
	<b>JTS</b>	<b>1/4/16</b>	<b>10/6/17</b>		WildAfri	2/2/17	2/28/18	<b>Boston NEA</b>	NPA	2/12/16	6/1/17
	<b>Penguins</b>	<b>6/21/17</b>	<b>6/20/18</b>	<b>Baltimore MSC</b>	DreamBig	2/17/17	2/16/18		AmazAdve	4/24/17	4/23/18
<b>Alamogordo</b>	ACGOTS	7/1/17	12/31/17		Everest	9/15/15	9/14/17		G3DNW	2/15/16	9/30/17
	JTS	7/1/16	6/20/17		FON	1/1/13	6/30/17	<b>Bradford</b>	GWS	5/31/13	4/30/18
	NPA	3/24/17	3/23/18		Greece		9/14/17		TinyGian	9/1/16	9/30/17
<b>Albuquerque NMMNH</b>	G3DNW	3/18/17	3/17/18		HumpbWha	7/1/15	6/1/17		WWDPP3D	9/16/15	9/30/17
	GWS	7/1/16	6/30/17		JAC	9/15/15	9/14/17	<b>Branson</b>	NPA	3/18/16	12/31/17
	IncrPred	12/17/16	1/1/18		JTS	7/1/16	6/30/17		Ozarks	9/93	12/17
	MOC	9/1/16	9/1/17		L&C	10/1/15	6/30/17	<b>Cairo EMA</b>	MOTN	12/15/15	12/14/17
<b>Apple Valley Imx</b>	FOTB	6/5/15	1/12/18		ROF	9/15/15	9/14/17	<b>Calgary TS</b>	Bugs	9/28/15	9/28/18
	HumpbWha	2/3/17	9/30/17	<b>Baton Rouge LASM</b>	FOTB	9/1/15	8/31/17		SpaceNex	1/1/17	12/31/18
	PTJH	2/20/15	10/18/17		L&C	11/3/15	11/2/18		<b>Carnival Vista</b>	<b>NPA</b>	<b>11/4/16</b>
	WildAfri	2/1/16	6/30/17		NPA	11/1/16	10/31/17		<b>Cathedral City</b>	<b>PTJH</b>	<b>5/1/17</b>
<b>Athens Eug</b>	AsterME	3/30/17	9/30/18	<b>Berlin CS</b>	G3DNW	4/20/14	10/19/17		<b>Chandigarh</b>	<b>AIWC</b>	<b>9/5/17</b>
<b>Atlanta FMNH</b>	AmazAdve	5/20/17	11/19/17	<b>Birmingham AL</b>	DreamBig	2/17/17	2/16/18			NPA	9/5/16
	DinoAliv	8/15/16	8/14/17		ExtrWeat	1/20/17	9/28/17	<b>Chantilly</b>	DreamBig	2/17/17	2/16/20
	DreamBig	2/17/17	2/16/18		<b>JTSP</b>	<b>6/1/17</b>	<b>2/15/18</b>		FightPil	12/10/04	
	ExtrWeat	2/4/17		<b>Bogota Mal</b>	G3DNW	6/24/16	6/23/17	<b>Charleston CCAS</b>	MOTN	10/27/16	10/26/17

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Charlotte DP Chattanooga TA	NPA	10/27/16	7/1/17	Erie	ExtrWeat	6/2/17	6/1/18	Hong Kong SM Houston MNS	SpaceNex	1/1/17	6/30/17
	AmazAdve	5/1/17	4/30/18		FON	12/26/13	6/30/17		AmazAdve	4/21/17	12/31/17
	AmazAdve	5/26/17	5/25/18		FOTB	12/26/13	6/30/17		DinoAliv	12/15/15	6/30/17
	DreamBig	2/17/17	2/16/18		GlobSoun	10/1/16	10/1/18		DreamBig	2/17/17	2/16/18
	Jerusale	3/27/15	3/27/18		Jerusale	12/26/13	1/31/18		ExtrWeat	10/15/16	10/14/17
Chicago MSI	JTS	1/6/17	1/6/18	Fort Lauderdale	JMCSO	5/20/16	12/31/17	Huntsville USSRC	FOTB	10/4/12	12/31/17
	JTS	5/26/17	5/31/18		JMCSO	11/15/16	12/31/17		<b>Penguins</b>	<b>6/3/17</b>	<b>12/31/17</b>
	WildAfri	11/16/16	11/30/17		JTM	12/26/13	6/30/17		WildAfri	6/1/16	6/30/17
	AmazAdve	5/26/17	5/25/18		LITAOA	6/12/15	10/31/17		DreamBig	2/17/17	2/16/18
	DreamBig	2/17/17	2/16/18		MOC	1/27/17	1/31/18		FightPil	7/1/13	
Cleveland	FOTB	2/28/14	6/30/17	Fort Worth	WildAfri	10/28/16	10/31/17	Hutchinson	<b>JTS</b>	<b>2/13/15</b>	<b>3/21/18</b>
	DreamBig	3/17/17	2/16/18		<b>WWDPP3D</b>	<b>5/1/15</b>	<b>5/31/18</b>		RobotsNG	6/5/15	6/4/17
	FOTB	11/27/13	6/30/17		D-Day	11/11/15	7/6/17		SpaceNex	3/1/16	8/31/17
	IncrPred	4/14/17	4/30/18		ExtrWeat	3/1/15	3/14/18		<b>ACGOTS</b>	<b>5/29/17</b>	<b>11/28/17</b>
	JTS	10/1/16	10/1/17		FOTB	6/1/17	11/30/17		D-Day	4/21/14	6/30/17
Columbus COSI	LastReef	7/1/16	6/30/17	Fort Worth	JTS	6/18/16	6/18/17	Indianapolis Imx Jersey City	DreamBig	2/17/17	2/16/18
	TinyGian	10/1/16	10/31/17		WWDPP3D	9/15/16	9/30/17		ExtrWeat	10/24/16	10/14/17
	AsterME	6/1/17	5/1/18		AmazAdve	4/28/17	4/27/18		JTS	2/20/15	7/2/18
	Bugs	9/15/14	6/30/17		DreamBig	2/17/17	2/16/18		LastReef	10/5/12	9/30/17
	DreamBig	2/17/17	2/16/18		Bugs	2/1/16	6/30/17		<b>LITAOA</b>	<b>5/1/15</b>	<b>6/18</b>
Columbus GA NIM	FON	8/1/14	3/30/18	Galveston	<b>CRA</b>	<b>6/10/17</b>	<b>6/30/17</b>	Kansas City Sci	SpacJunk	10/31/14	10/31/17
	FOTB	9/1/14	6/30/17		D-Day	9/5/15	6/30/17		ExtrWeat	2/24/17	
	Jerusale	2/11/15	12/12/17		DinoAliv	7/15/16	9/30/17		DreamBig	2/17/17	8/16/18
	JTS	5/24/17	12/31/17		Dolphins	5/28/16	12/31/17		ExtrWeat	10/15/16	10/14/17
	JTTS	11/26/16	10/22/17	Garden City	DreamBig	2/17/17	2/16/18		JMCSO	2/17/17	7/31/17
Copenhagen TBP	MOC	4/1/17	3/31/18		FON	9/1/15	6/9/17	Kaohsiung NSTM	DreamBig	5/26/17	5/25/18
	MOTUW	11/19/14	3/30/18		MOC	10/14/16	10/31/17		ExtrWeat	10/15/16	10/14/17
	TinyGian	3/11/15	10/31/17		AmazAdve	5/27/17	1/30/18		<b>Mummies</b>	<b>6/20/17</b>	<b>6/20/18</b>
	ACGOTS	5/26/17	6/17/18		DinoAliv	1/1/17	1/11/17		NPA	7/1/16	6/30/17
	Jerusale	10/18/13	2/7/18		TinyGian	9/1/16	9/1/17	Katoomba Katowice CC	WATE	6/1/97	
Corpus Christi Lex	L&C		2/7/18	Garza Garcia	AsterME	5/19/17	6/18/18		G3DNW	6/18/14	9/19/17
	NPA	4/1/16	9/1/17		JTS	7/1/16	7/1/17		FlyMons	6/4/16	6/3/17
	SpaceNex	11/25/16	12/31/17		L&C		9/27/17		NPA	7/2/16	6/30/17
	FMTTM	1/1/16	12/31/17		LITAOA	4/10/15			JTS	7/1/16	7/1/17
	HumpbWha	10/8/15	6/1/17	Gatineau	MOTUW	9/2/14	9/1/17		G3DNW	6/18/14	9/19/17
Davenport Put	<b>JTTS</b>	<b>6/15/17</b>	<b>12/15/17</b>		<b>DreamBig</b>	<b>6/30/17</b>	<b>10/31/17</b>	Krakow CC KSC 1	JTS	2/27/15	
	MOTUW	6/19/14	6/18/17		NPA	2/24/17	6/29/17		MA	7/5/16	7/4/17
	NPA	2/12/16	6/1/17		D-Day	9/1/15	3/30/18		<b>DreamBig</b>	<b>6/25/17</b>	<b>12/25/17</b>
	SFLIS	2/9/17	2/8/18		FOTB	10/5/12	6/30/17		FlyMons	9/5/16	9/4/17
	ACGOTS	6/17/16		Glasgow	GWS	10/7/16	6/30/18	Las Palmas Lehi	HumpbWha	7/6/16	7/5/17
Dayton	FightPil	5/12/12			MOTUW	1/15/16	6/30/18		JMCSO	7/17/15	7/17/17
	Bugs	10/1/12	4/28/18		TinyGian	12/23/16	12/31/17		<b>TinyGian</b>	<b>5/30/16</b>	<b>5/30/18</b>
	DinoAliv	2/1/15	6/30/17		WildAfri	6/24/16	6/30/17		ExtrWeat	10/15/16	10/14/17
	DreamBig	2/24/17	2/23/18	Grand Canyon DCI Guayaquil	<b>HidUniv</b>		<b>2/28/18</b>	Leon Exp Lodz CC	JTS	1/1/16	6/30/17
Dearborn THF	ExtrWeat	10/15/16	2/14/18		GC	11/1/99	12/17		LastReef	6/24/16	6/30/17
	<b>FON</b>	<b>5/18/16</b>	<b>5/17/18</b>		Mummies	4/23/07	2/28/18		MOC	9/1/16	8/31/17
	FOTB	2/15/13	6/30/17		RobotsNG	4/1/17	3/31/18		NPA	3/24/17	3/2/18
	G3DNW	10/17/14	10/20/17	Hague	Africa	10/11/16	10/11/17		<b>SpaceNex</b>	<b>6/30/17</b>	<b>6/30/18</b>
Denver MNS	HumpbWha	6/1/16	6/1/17		FON	10/4/12	10/3/17	London BFI Ode	WWDPP3D	9/26/14	9/30/17
	LastReef	7/1/15	6/30/17		HumanBod	1/11/11	12/31/17		<b>Kenya</b>	<b>6/1/17</b>	<b>11/30/17</b>
	LITAOA	7/1/16	9/30/17		HumpbWha	6/28/16	6/17/17		Bugs	8/24/15	8/24/18
	RobotsNG	11/1/15	10/31/17		MOC	5/16/17	12/31/17		G3DNW	6/18/14	9/19/17
	SeaMonst	4/27/16	4/26/18	Hampton VASC	MOTUW	10/1/15	12/17		JTM		1/31/18
Detroit MSC	WildOcea	2/1/15	6/30/17		NPA	2/16/16	6/1/17	London SM	<b>LITAOA</b>	<b>10/16/15</b>	
	DreamBig	5/26/17	5/25/18		VanGogh	9/1/15	6/1/17		MOC	1/20/17	1/31/18
	FightPil	3/1/13			DreamBig	2/17/17	2/16/18		<b>MOTUW</b>	<b>8/1/14</b>	<b>8/1/17</b>
	<b>JTS</b>	<b>3/6/15</b>	<b>12/31/17</b>		FOTB	3/29/13	6/30/17		RobotsNG	5/23/15	2/28/18
	Rescue	6/1/16	6/1/17	Hangzhou LCSTM	JTS	2/21/15	2/20/18	Los Angeles CSC	DreamBig	2/17/17	2/11/18
Des Moines	<b>D-Day</b>	<b>2/27/17</b>	<b>1/8/18</b>		RobotsNG	6/20/15	6/19/18		HumanBod	7/1/17	9/4/17
	DreamBig	2/17/17	2/16/18		SFLIS	10/21/16	10/20/17		DreamBig	2/17/17	2/16/18
	DSC	3/25/16	1/17/18		<b>SpaceNex</b>	<b>7/1/17</b>	<b>6/30/18</b>		ExtrWeat	10/15/16	10/14/17
	FOTB	2/8/17	12/31/17		NPA	1/1/17	12/31/17	Louisville KSC	FON	6/18/15	7/2/18
Edmonton TWS	<b>JMCSO</b>	<b>2/27/17</b>	<b>1/8/18</b>	Hartberg	<b>DIA</b>	<b>1/1/16</b>	<b>12/31/18</b>		FOTB	9/30/12	6/30/17
	<b>LITAOA</b>	<b>9/4/15</b>	<b>1/17/18</b>		DreamBig	2/18/17	2/17/18		G3DNW	6/18/15	6/30/18
	MOTUW	3/25/16	1/17/18		FON	10/15/15	11/2/17		Jerusale	1/20/14	7/2/18
	<b>RobotsNG</b>	<b>3/25/16</b>	<b>1/17/18</b>		FOTB	2/2/14	6/30/17		JTS	4/3/15	6/30/18
	DreamBig	2/17/17	2/16/18	Hastings	JTS	9/14/15	6/30/17	Lubbock SS	L&C	7/1/16	7/2/17
Dongguan STM	ExtrWeat	1/13/17			L&C	11/7/16	11/3/17		LastReef	2/8/14	6/30/17
	<b>IncrPred</b>	<b>6/1/17</b>	<b>5/31/18</b>		NPA	7/1/16	6/30/17		NPA	2/12/16	6/1/17
	NPA	7/1/16	6/30/17		<b>WWDPP3D</b>	<b>6/1/17</b>	<b>6/30/18</b>		PTJH	7/4/14	7/2/17
	WildAfri	9/23/16	9/30/17		<b>Amazon</b>	<b>3/25/15</b>	<b>12/31/18</b>	Lucerne	AmazAdve	6/2/17	11/30/17
Edmonton TWS	DreamBig	2/24/17	2/23/18	Hastings	<b>CRA</b>	<b>3/25/15</b>	<b>12/31/18</b>		ExtrWeat	3/4/17	2/23/18
	ExtrWeat	10/15/16	10/14/17		Everest		6/30/17		SFLIS	10/7/16	10/6/17
	GlobSoun	10/1/16	10/1/18		<b>LivingSe</b>	<b>10/1/13</b>	<b>12/31/18</b>		HumpbWha	10/6/16	10/5/17
	NPA	2/12/16	6/1/17		ACGOTS	6/8/17	6/7/18		JTS	11/26/16	11/26/17
	DreamBig	2/17/17	2/16/18	Hastings	D-Day	5/15/15	12/31/18	Lucknow McMinnville	NPA	3/17/16	9/17/17
Edmonton TWS	ExtrWeat	5/22/17	5/21/18		EarthFli	2/1/17	1/31/18		NPA	2/6/17	8/5/17
	<b>MOTUW</b>	<b>10/7/15</b>			ExtrWeat	10/19/16	10/14/17		ExtrWeat	10/27/16	10/26/17
	NPA	1/25/17	1/24/18		FOTB	3/17/13	6/30/17		FightPil	3/23/12	
	Bugs	12/26/13	6/30/17		<b>G3DNW</b>	<b>2/10/15</b>	<b>6/10/18</b>		Jerusale	9/27/13	2/28/18
	DreamBig	3/25/17	3/24/18		NPA	6/9/16	6/8/17		LOF	3/23/12	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Melbourne MV	Rescue	6/1/12		Pittsburgh CSC	ExtrWeat	8/18/17	11/23/17	San Jose Tech	ExtrWeat	11/11/15	10/14/17
	AMMM	7/11/16			FOTB	10/7/16	3/1/18		FOTB	10/12/12	9/30/17
	FON	9/1/15	8/31/17		GWS	9/15/16	9/30/17		L&C		9/30/17
	G3DNW	4/11/16	4/10/18		JTS	10/1/16	10/1/17		NPA	3/18/16	6/1/17
	LITAOA	2/8/17	6/30/17		JTTSP	6/16/17	6/15/18		SeaMonst	2/2/17	9/4/17
Memphis Pink	MA	1/1/17	1/1/18		RobotsNG	9/17/16			AmazAdve	5/6/17	5/5/18
	MOTUW	3/24/14	12/31/17		DreamBig	2/17/17	7/10/17		DreamBig	2/17/17	2/16/18
	SFLIS	3/16/17	3/22/18		ExtrWeat	10/15/16	7/10/17		ExtrWeat	10/15/16	10/14/17
	ACGOTS	5/7/16	6/22/18		FON	1/1/16	7/10/17		FOTB	2/9/13	6/30/17
	ExtrWeat	3/24/17	5/28/18		FOTB	3/15/13	7/10/17		JTS	4/30/16	6/30/17
Mexicali	JMCSO	6/25/16	6/23/17	Poitiers Solido	MOTUW	1/2/14	7/10/17	San Simeon DCI	L&C	6/8/16	6/20/17
	NPA	3/5/16	6/1/17		SeaMonst	7/1/16	7/10/17		MOTUW	8/30/14	6/20/17
	WWDPP3D	5/21/15	5/31/18		JMCSO	2/1/16	12/31/17		NPA	2/12/16	6/1/17
	DinoAliv	11/5/16	9/30/17		JMCSO	2/7/17	2/7/18		RobotsNG	10/3/15	10/2/17
	WildOcea	5/17/17	10/30/17		Port of Spain	2/7/17	2/7/18	Seattle PSC 1	HCBTD	8/17/96	
Mexico City Pap	DreamBig	3/15/17	3/14/18	Portland OMSI ET	D-Day	11/10/14	3/1/18		GlobSoun	10/1/16	10/1/17
	HumpbWha	11/16/16	11/15/17		DreamBig	2/17/17	2/16/18		TinyGian	9/12/15	9/12/17
	ExtrWeat	10/15/16	10/14/17		DSC	1/16/15	6/4/17		D-Day	3/29/14	6/30/19
	MOTUW	10/1/14	7/30/17		JMCSO	3/1/17	2/28/18		DreamBig	2/17/17	2/16/18
	NPA	9/17/16	9/16/17		JTS	3/20/15	3/21/18	Seattle PSC 2	TTA	1/20/17	12/31/17
Montreal SC	PTJH	6/13/14	6/30/17	Poznan CC	L&C	7/21/15	7/20/17		JMCSO	12/31/16	12/31/17
	RobotsNG	5/1/16	6/30/17		NPA	2/12/16	6/1/17		NPA	12/1/16	12/17/17
	WWDPP3D	2/1/16	6/30/17		G3DNW	6/18/14	9/19/17		JMCSO	11/1/16	11/1/17
	HumpbWha	9/23/16	6/16/17		NPA	6/24/16	6/23/17		Alaska	1/1/17	1/1/19
	IncrPred	6/23/17	6/30/18		D-Day	5/23/14	2/1/18	Shenyang LSTM	NPA	2/12/16	6/1/17
Moscow Kin	NPA	2/20/17	2/19/18	Quebec Cpx	DreamBig	2/17/17	2/16/18		ACGOTS	8/1/16	7/1/17
	G3DNW	10/6/14	8/31/17		ExtrWeat	10/17/16	10/14/17		MOTUW	6/13/16	12/31/17
	LastReef	6/1/16	10/31/17		FON	2/1/12	9/17		RobotsNG	5/1/17	4/30/18
	TTA	1/1/16	12/31/17		Jerusale	2/21/14	2/28/18		NPA	3/4/16	6/1/17
	CRA		12/31/17	Raleigh	L&C	1/1/15	12/31/17	Singapore DC	AOTE	4/1/16	6/30/17
Nanchang JTSC	JAC	11/10/16	11/10/17		MOTUW	11/1/15	10/31/17		ExtrWeat	2/1/17	2/3/18
	ND				NPA	2/27/16	6/1/17		IncrPred	12/22/16	6/30/18
	GWS	12/26/16	12/31/17		DreamBig	2/17/17	2/16/18		JTS	8/19/16	8/19/17
	HOTB		12/31/17		ExtrWeat	10/15/16	10/14/17	Singapore SC	LastReef	1/30/15	6/30/17
New Delhi ICC	HumpbWha	3/3/17	9/3/17	Regina	GWS	6/1/17	5/31/18		NPA	8/13/16	8/12/17
	Niagara	7/1/86			DreamBig	2/18/17	2/17/18		RobotsNG	3/4/16	
	Niagara	5/1/07			FOTB	5/1/13	6/30/18	Speyer Dome	Dolphins		12/31/17
	Niagara	5/1/07			GCA	6/1/16	6/1/17		Jerusale	12/12/13	12/11/17
	AmazAdve	7/1/17	6/30/18	Richmond SMV	HumpbWha	3/14/15	6/1/17		JTTSP	5/25/17	5/24/18
New Orleans	DreamBig	2/17/17	2/16/18		NPA	4/10/16	4/30/18		MOF		12/31/17
	NPA	5/27/16	6/30/17		SeaMonst	6/20/14	8/31/17	Stockholm	DinoAliv	6/1/17	6/1/18
	HumpbWha		6/1/17		WildAfri	2/1/17			HumanBod	1/1/12	12/31/17
	NPA	3/3/16	6/1/17		ToFly	7/1/16	6/30/18		JTTSP		9/30/17
	GWS	6/1/17	5/31/18	Rochester MSC	ExtrWeat	2/24/17			MOTUW	9/18/15	9/1/17
New York AMNH	NPA	2/12/16	6/1/17		FOTB	8/13/13	6/30/17	Sudbury	WildAfri	6/1/16	6/30/17
	DreamBig	2/17/17	8/16/18		GWS	2/20/15	6/30/17		D-Day	5/30/16	6/1/17
	ExtrWeat	10/15/16	10/14/17		Jerusale	9/15/14	10/31/17		DreamBig	2/17/17	2/16/18
	FOTB	3/1/14	6/30/17		L&C	7/1/15	12/31/17		ExtrWeat	10/15/16	10/14/17
	G3DNW	7/5/14	1/4/18	Saint Augustine	LastReef	5/20/16	6/30/17	Syracuse MOST	JMCSO	3/1/17	9/10/17
Orlando SC	HumpbWha	10/28/16	10/27/17		AmazAdve	4/28/17	4/30/18		NPA	2/12/16	6/30/17
	JMCSO	7/1/17	6/30/18		DreamBig	2/17/17	2/16/18		Dragons	7/2/16	7/1/17
	TinyGian	8/6/16	8/31/17		ExtrWeat	10/15/16	1/1/18		FOTB	7/4/15	7/3/17
	WOTA	7/1/16	6/30/17		FOTB	1/18/13	12/31/17	Taichung NMNS	JTS	7/1/16	6/30/17
Paris Geo	WWDPP3D	4/1/17	3/31/18	Saint Louis SC	Gruffalo	1/1/15	12/31/17		JTS	7/1/16	6/30/17
	HumpbWha	7/7/15	6/1/17		GruffChi	2/1/15	12/31/17		JTS	7/1/16	7/1/17
	NPA	4/3/17	12/31/17		L&C		6/30/17	Tallahassee CLC	AmazAdve	4/28/17	10/27/17
	TTA	10/6/15	6/1/17		RobotsNG	8/1/16	7/30/17		DreamBig	2/17/17	2/16/18
	JTTSP	6/3/17	12/1/17		ROTB	10/3/15	12/31/17		ExtrWeat	5/19/17	5/1/18
Parker	NPA	1/27/17	7/28/17	Saint Paul SMM	WWDPP3D	1/9/17	1/31/18		FOTB	1/18/13	6/30/17
	NPA	3/27/17	9/3/17		DreamBig	2/17/17	2/16/18	Tampa MOSI	HidUniv		6/1/17
	WWDPP3D	7/10/17	9/30/17		ExtrWeat	1/13/17	1/12/18		HumpbWha	2/20/15	6/1/17
	ACGOTS	5/26/17	6/30/18		Jerusale	10/4/13			LastReef	1/17/14	6/30/17
	DreamBig	3/1/17	6/30/18	Salt Lake City Clark	L&C	8/1/15	7/30/17		NPA	2/19/16	6/1/17
Penrith	MOF	11/8/96			MOC	10/1/16	10/1/17	Thessaloniki	RobotsNG	10/16/15	10/14/17
	NPA	9/5/16	9/4/17		Mummies	5/27/17	1/7/18		WildAfri	5/15/16	6/30/18
	RobotsNG	4/15/17			RobotsNG	6/5/15			DinoAliv	1/30/16	6/30/17
	DreamBig	2/18/17	2/17/18		FOTB	7/1/16	6/30/17		GWS	1/1/16	8/13/17
	DSC	11/17/16	11/16/17	Saint Louis SC	JTTSP	5/5/17	6/1/18		NPA	2/12/16	6/1/17
Pensacola NAM	ExtrWeat	10/15/16	10/14/17		ACGOTS	6/16/17	6/15/18	Tijuana	RobotsNG	10/5/16	8/13/17
	FOTB	4/1/16	8/26/17		AmazAdve	4/14/17	4/13/18		WildAfri	12/1/16	8/13/17
	JTS	6/11/16	12/31/17		BeauPlan	4/29/16	12/31/17		Dragons	10/1/16	9/30/17
	MOC	6/1/17	5/31/18		ExtrWeat	10/24/16	10/23/17		GCA	6/1/17	6/30/17
	MOTUW	1/17/15	3/30/18		FOTB	2/8/13	8/6/17	Toronto OSC	HumpbWha	7/15/16	7/14/17
Philadelphia FI	NPA	8/27/16	8/26/17	San Antonio San	IncrPred	2/17/17	2/17/18		MOC	5/15/17	10/15/17
	ExtrWeat	2/1/17	10/14/17		JTS	5/15/15	5/31/18		VanGogh	3/24/17	3/23/18
	FlyMons	11/25/16			NPA	2/12/16	8/31/17		WildAfri	10/1/16	10/1/17
	G3DNW	9/6/16	9/5/17		VOT	10/21/16	6/30/17		DreamBig	2/17/17	8/16/18
	GlobSoun	10/1/16	10/1/17	San Diego NHM	NPA	7/25/16	7/25/17	Toyohashi	HumanBod	1/1/15	
Phoenix ASC	JMCSO	6/16/17	12/31/17		G3DNW	5/1/17	1/30/18		NPA	7/1/16	6/30/17
	NPA	2/20/16	9/1/17		WildAfri	9/7/16	9/30/17		G3DNW	3/1/17	6/30/17
	RobotsNG	10/1/16			Bugs	7/1/14	6/30/17		FOTB	7/1/15	6/30/17
	DreamBig	2/17/17	2/16/18		DreamBig	3/10/17	3/9/18		HidUniv		6/1/17



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Vancouver TWS	JMCSO	4/1/17	3/31/18	Virginia Beach AMSC	DSC	2/3/17	3/2/18	Yellowstone	NPA	2/12/16	2/11/18
	MOTUW	7/1/14	6/17		ExtrWeat	10/28/16	10/14/17		ExtrWeat	1/23/17	10/14/17
	NPA	10/7/16	10/6/17		FOTB	4/5/13	6/30/17		Yell	5/1/14	12/31/17
	SeaMonst	7/1/16	12/31/17		G3DNW	9/4/15	6/30/18				
	WWDDPP3D	7/1/16	7/1/18		RobotsNG	2/3/17					
	Bugs	3/11/06	6/30/18		TinyGian	12/2/16	12/2/17				
	D-Day	11/7/15	11/12/17		WWDDPP3D	5/1/17	4/30/18				
	DreamBig	3/4/17	2/16/18		AmazAdve	5/27/17	10/26/17				
	FOTB	6/16/13	6/30/17		ExtrWeat	10/15/16	10/14/17				
	GlobSoun	10/1/16	10/1/18		G3DNW	5/28/16	10/27/17				
Vantaa	HumanBod	7/1/16	6/30/18	Warsaw CC	G3DNW	6/18/14	9/19/17	Washington NASM	AmazAdve	4/21/17	12/31/17
	NPA	2/12/16	6/30/17		ACGOTS	5/26/17	5/28/18		DreamBig	2/17/17	2/16/20
	TOTIA	6/1/16	6/30/17		AmazAdve	4/21/17	12/31/17		JTS	3/6/15	
	WOTA	1/1/17	1/31/18		DreamBig	2/17/17	2/16/20		ToFly	3/7/16	12/31/17
	FOTB	5/9/17	1/15/18		JTS	3/6/15			AmazAdve	4/21/17	12/31/17
Victoria DCI	AmazAdve	4/14/07	10/15/17	Washington NMNH	AmazAdve	4/21/17	12/31/17				
	DreamBig	3/17/17	3/16/18								

## Key to Film Abbreviations

Film	Title	Year		Dist	Film	Title	Year		Dist
ACGOTS	Aircraft Carrier: Guardian of the Seas	2016	3D	K2	MOTUW	Mysteries of the Unseen World	2013	3D	NGD
Africa	Africa: the Serengeti	1994		K2	Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
AIWC	Adventures in Wild California	2000		MFF	ND	Neelkanth Darshan	2005		unk
Alaska	Alaska: Spirit of the Wild	1997		K2	Niagara	Niagara: Miracles, Myths, and Magic	1987		K2
AmazAdve	Amazon Adventure	2017	3D	SKF	NPA	National Parks Adventure	2016	3D	MFF
Amazon	Amazon	1997		MFF	Ozarks	Ozarks: Legacy and Legend	1993		IMAX
AMMM	Amazing Mighty Micro Monsters 3D	2016	3D	SER	Penguins	Penguins 3D	2013	3D	nWP
AOTE	Antarctica 3D: On the Edge	2014	3D	GSF	PTJH	Pandas: The Journey Home	2014	3D	NGD
AsterME	Asteroid: Mission Extreme	2016	3D	NGD	Rescue	Rescue 3D	2011	3D	K2
BeauPlan	Beautiful Planet, A	2016	3D	IMAX	RobotsNG	Robots	2015	3D	NGD
Bugs	Bugs!	2003	3D	SKF	ROF	Ring of Fire	1991		MFF
CRA	Coral Reef Adventure	2003		MFF	ROTB	Room on the Broom	2015	3D	B&D
D-Day	D-Day: Normandy 1944	2014	3D	K2	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
DIA	Dream is Alive, The	1985		IMAX	SFLIS	Search for Life In Space 3D, The	2016	3D	MFF
DinoAliv	Dinosaurs Alive	2007	3D	GSF	SpaceNex	Space Next 3D	2015	3D	B&D
Dolphins	Dolphins	2000		MFF	SpacJunk	Space Junk	2012	3D	K2
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	B&D	TinyGian	Tiny Giants 3D	2014	3D	GSF
DreamBig	Dream Big: Engineering Wonders of the World	2017	3D	MFF	ToFly	To Fly!	1976		MFF
DSC	Deepsea Challenge 3D	2015	3D	NGD	TOTIA	Titans of the Ice Age	2013	3D	GSF
EarthFli	Earthflight	2017	3D	GSF	TTA	To the Arctic	2012	3D	IMAX
Everest	Everest	1998		MFF	VanGogh	Van Gogh: Brush with Genius	2009		MFF
ExtrWeat	Extreme Weather	2016	3D	NGD	VOT	Voyage of Time	2016		IMAX
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2	WATE	Wild Australia: The Edge	1997		NGD
FlyMons	Flying Monsters 3D	2011	3D	NGD	WildAfri	Wild Africa 3D	2015	3D	GSF
FMTTM	Fly Me to the Moon	2008	3D	nWP	WildOcea	Wild Ocean	2008	3D	GSF
FON	Forces of Nature	2004		NGD	WOTA	Wonders of the Arctic	2014	3D	GSF
FOTB	Flight of the Butterflies	2012	3D	SKF	WWDPP3D	Walking With Dinosaurs: Prehistoric Planet 3D	2014	3D	GSF
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP	Yell	Yellowstone	1994		GSF
GC	Grand Canyon: The Hidden Secrets	1985		K2					
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF					
GlobSoun	Global Soundscapes: Mission to Record the Earth	2016	3D	FIC					
Greece	Greece: Secrets of the Past	2006		MFF					
Gruffalo	Gruffalo, The	2014	3D	B&D					
GruffChi	Gruffalo's Child	2015	3D	B&D					
GWS	Great White Shark	2013	3D	GSF					
HCBTD	Hearst Castle: Building the Dream	1996		K2					
HidUniv	Hidden Universe	2013	3D	MFF					
HOTB	Hurricane on the Bayou	2006		MFF					
HumanBod	Human Body, The	2001		NGD					
HumpbWha	Humpback Whales	2015	3D	MFF					
IncrPred	Incredible Predators	2016	3D	GSF					
Jerusale	Jerusalem	2013	3D	NGD					
JIAC	Journey into Amazing Caves	2001		MFF					
JMCSO	Jean-Michel Cousteau's Secret Ocean	2015	3D	3DED					
JTM	Journey to Mecca	2009		SKF					
JTS	Journey to Space	2015	3D	K2					
JTTSP	Journey to the South Pacific	2013	3D	MFF					
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED					
L&C	Lewis & Clark: Great Journey West	2002		NGD					
LastReef	Last Reef, The	2012	3D	GSF					
LITAOA	Living in the Age of Airplanes	2015		NGD					
LivingSe	Living Sea, The	1995		MFF					
LOF	Legends of Flight	2010	3D	K2					
MA	Museum Alive 3D	2016	3D	SER					
MOC	Mysteries of China	2016	3D	GSF					
MOF	Magic of Flight, The	1997		MFF					
MOTN	Mystery of the Nile	2005		MFF					

Summer 2017 Bookings Count							
#	Film	#	Film	#	Film	#	Film
54	NPA	8	JTTSP	2	MA	1	HCBTD
50	DreamBig	7	LITAOA	2	MOF	1	HOTB
40	ExtrWeat	6	IncrPred	2	MOTN	1	Kenya
32	FOTB	6	SpaceNex	2	Niagara	1	LivingSe
29	JTS	5	FightPil	2	Rescue	1	LOF
21	G3DNW	5	GlobSoun	2	ToFly	1	ND
19	AmazAdve	5	HumanBod	2	TOTIA	1	Ozarks
18	RobotsNG	5	SeaMonst	2	VanGogh	1	ROF
17	MOTUW	5	SFLIS	2	WildOcea	1	ROTB
16	HumpbWha	4	DSC	2	WOTA	1	SpacJunk
16	JMCSO	4	Penguins	1	Africa	1	VOT
13	L&C	4	PTJH	1	AIWC	1	WATE
13	WildAfri	3	AsterME	1	Alaska	1	Yell
12	FON	3	CRA	1	Amazon		
12	WWDPP3D	3	FlyMons	1	AMMM		
11	D-Day	3	HidUniv	1	AOTE		
10	ACGOTS	3	Mummies	1	BeauPlan		
10	GWS	3	TTA	1	DIA		
10	Jerusale	2	Dolphins	1	EarthFli		
10	MOC	2	Dragons	1	FMTTM		
10	TinyGian	2	Everest	1	GC		
9	LastReef	2	GCA	1	Greece		
8	Bugs	2	JIAC	1	Gruffalo		
8	DinoAliv	2	JTM	1	GruffChi		

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13	WildAfri	3	AsterME	1	Alaska	1	Yell
12	FON	3	CRA	1	Amazon		
12	WWDDPP3D	3	FlyMons	1	AMMM		
11	D-Day	3	HidUniv	1	AOTE		
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# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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Argyle Street Portland, OR 97217 USA www.cinequip.com/</p> <p>Archipelago Films 1600 Spring Valley Rd Ossining, NY 10562 USA Tel: 914-271-2171 www.archipelagofilms.com</p> <p>BBC Earth Television Centre, 101 Wood Lane London, W127FA UNITED KINGDOM http://bbcearth.com/</p> <p>BIG &amp; Digital <b>B&amp;D</b> 2900 Sunridge Heights Pkwy., #1218 Henderson, NV 89052 USA Tel: 502-212-1559 http://biganddigital.com/</p> <p>Blaze Cineworks LLC 10460 Roosevelt Blvd N., #180 St. Petersburg, FL 33716 USA Tel: 203-292-5745 Fax: 203-404-4998 http://blazecineworks.com</p> <p>Caesar's Palace 3570 Las Vegas Boulevard South Las Vegas, NV 89109 USA Tel: 702-731-7110 Fax: 702-731-7331 www.caesars.com</p>	<p>Canadian Museum of History 100 Laurier Street Gatineau, QC K1A 0M8 CANADA Tel: 819-776-7021 Fax: 819-776-7122 www.historymuseum.ca/visit/cineplus/</p> <p>Carnegie Science Center One Allegheny Avenue Pittsburgh, PA 15212-5850 USA Tel: 412-237-3400 Fax: 412-237-3375 www.carnegiesciencecenter.org/</p> <p>Children's Museum of Indianapolis 3000 North Meridian Street P.O. Box 3000 Indianapolis, IN 46206 USA Tel: 317-924-5431 Fax: 317-921-4019 www.childrensmuseum.org</p> <p>Christie Digital Systems 809 Wellington St. N. Kitchener, ON N2G 4Y7 CANADA Tel: 519-744-7111 Fax: 519-749-3139</p> <p>Cinema Entertainment Corporation PO Box 1126 Saint Cloud, MN 56302 USA Tel: 320-251-9131 Fax: 320-251-1003</p> <p>Columbia Pictures <b>COL</b> 10202 W. Washington Blvd. Culver City, CA 90232 USA www.sonypictures.com/</p> <p>Cosmic Picture 6000 3E Avenue Montreal, QC H1Y 2X3 CANADA Tel: 514-279-0046</p> <p>D3D Cinema 990 Grove St., Suite 200 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.d3dcinema.com/</p>	<p>December Media Level 1, 462 City Rd South Melbourne, Victoria 3205 AUSTRALIA Tel: +61-3-9699 8911 Fax: +61-3-9699-8611 www.decembermedia.com.au</p> <p>Digital Crossing Productions 14 Jerome Street Toronto, ON M6P 1H7 CANADA http://digitalcrossing.ca/</p> <p>Duluth Entertainment Convention Center 350 Harbor Drive Duluth, MN 55802 USA Tel: 800-628-8385</p> <p>Evans &amp; Sutherland 770 Komas Drive Salt Lake City, UT 84108-1229 USA Tel: 801-588-1000 Fax: 801-588-4500 www.es.com</p> <p>Fleet Science Center 1875 El Prado PO Box 33303 San Diego, CA 92101 USA Tel: 619-238-1233 Fax: 619-685-5771 www.rhfleet.org</p> <p>Giant Screen Cinema Association 624 Holly Springs Road Suite 243 Holly Springs, NC 27540 USA Tel: 919-346-1123 www.giantscreencinema.com</p> <p>Giant Screen Films <b>GSF</b> 990 Grove St., Suite 200 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com</p>	<p>Golden Gate 3D 300 California Avenue Building Two, Treasure Island San Francisco, CA 94130 USA Tel: 415-779-4433 http://gg3d.com/</p> <p>Happy Planet Productions 7058 Bianca Ave. Lake Balboa, CA USA Tel: 818-207-3037 http://happyplanetproductions.org</p> <p>Houston Museum of Natural Science 5555 Hermann Park Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org</p> <p>Imax Corporation <b>IMAX</b> 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com</p> <p>IMERSA USA www.imersa.org</p> <p>Indiana State Museum 650 W. Washington St. Indianapolis, IN 46204 USA Tel: 317-233-4629 Fax: 317-233-2438 www.inwhiteriver.com</p> <p>K2 Communications <b>K2</b> 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540 www.k2communications.com/</p> <p>Lightstorm Entertainment 919 Santa Monica Boulevard Santa Monica, CA 90401 USA Tel: 310-656-6100</p>	<p>LucasFilm Ltd. PO Box 2009 San Rafael, CA 94912 USA Tel: 415-662-1800 Fax: 415-662-2437 www.lucasfilm.com</p> <p>MacGillivray Freeman Films, Inc. <b>MFF</b> PO Box 205 Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macfreefilms.com</p> <p>Marcus Duluth Cinema 350 Harbor Drive Duluth, MN 55802-2698 USA Tel: 218-722-1573 http://www.marcustheatres.com www.marcustheatres.com/</p> <p>Marcus Theatres Corporation 250 E. Wisconsin Ave. Milwaukee, WI 53202-4222 USA Tel: 414-905-1500 Fax: 414-905-2668 http://www.marcustheatres.com/ www.marcustheatres.com/</p> <p>Marvel Studios 1600 Rosecrans Ave Manhattan Beach, CA 90266-3708 USA Tel: 310-550-3100 www.marvel.com/</p> <p>Master's Digital, Inc. 8867 Forest Park Dr Saanichton, BC V8L 5A7 CANADA Tel: 250-412-2629 www.mastersdigital.com/</p> <p>Metro-Goldwyn-Mayer <b>MGM</b> 245 N Beverly Dr Beverly Hills, CA 90210 USA Tel: 310 449 3000 www.mgm.com/</p>	<p>Milbrand Cinema Los Gatos, CA USA www.inthewakeofthedolphin.com</p> <p>Museum of Science and Industry 4801 E. Fowler Ave. Tampa, FL 33617 USA Tel: 813-987-6300 Fax: 813-987-6310 www.mosi.org</p> <p>Museum of Science and Industry 5700 S. Lake Shore Drive Chicago, IL 60637 USA Tel: 773-684-1414 Fax: 773-684-5678 www.msichicago.org</p> <p>N3D Land Films 10 place du theatre Sevres, 92310 FRANCE Tel: + 33-6 88 88 87 78 www.n3dland.com/</p> <p>National Geographic Cinema Ventures <b>NGD</b> 485 Lexington Avenue, 3rd Floor New York, NY 10017 USA Tel: 212-656-0724 Fax: 212-656-0701 http://movies.nationalgeographic.com/movies/</p> <p>National Science Foundation 4201 Wilson Blvd. Ste 885 Arlington, VA 22230 USA Tel: 703-292-8600 www.nsf.gov</p> <p>National Stereoscopic Association PO Box 86708 Portland, OR 97286 USA www.stereoworld.org</p> <p>No Final Frontier Productions, LLC Fairfax, VA USA www.lightspioneers.com/</p>
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## Directory, cont'd

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Portland, OR 97214 USA  
Tel: 503-797-4000  
Fax: 503-797-4566  
www.oms.edu

Pacific Science Center  
200 Second Avenue North  
Seattle, WA 98109 USA  
Tel: 206-443-2001  
Fax: 206-443-3631  
www.pacsci.org

Papalote Museo del Nino  
Linea Papalote 8191, 8192  
Monterrey, NL MEXICO  
www.papalotemonterrey.org.mx/

Paramount Pictures Corporation **PPC**  
5555 Melrose Avenue  
Hollywood, CA 90038-3197 USA  
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Pathé Theatres BV  
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Powerhouse Museum  
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Tel: +61-2-9217 0111  
www.powerhousemuseum.com

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www.globalnetproductions.com/

Science Museum of Minnesota  
120 W. Kellogg Blvd.  
Saint Paul, MN 55102 USA  
Tel: 651-221-9444  
Fax: 651-221-9433  
www.smm.org

Science Museum Oklahoma  
2100 NE 52nd Street  
Oklahoma City, OK 73111-7198 USA  
Tel: 405-602-6664  
Fax: 405-424-5106  
www.sciencemuseumok.org/

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Toronto, ON M5V 1K4  
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Tel: 416-597-1585  
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www.simex-iwerks.com

SK Films, Inc. **SKF**  
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225 Commissioners Street,  
Suite 303  
Toronto, ON M4M 0A1  
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Fax: 647-837-3350  
www.skfilms.ca

Sky-Skan, Inc.  
51 Lake St.  
Nashua, NH 03060 USA  
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Fax: 603-882-6522  
www.skyskan.com/

Sony Pictures Entertainment **SPE**  
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Culver City, CA 90232-3195 USA  
Tel: 310-244-4000

Spring Garden Pictures  
502 W. Front St.  
Media, PA 19063 USA  
Tel: 215-238-0578  
http://springgardenpictures.org/

Stephen Low Company  
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Fax: 514-633-6035  
www.stephenlow.com

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SV2 Studios  
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Greensboro, NC 27410  
USA  
Tel: 336-202-4777  
www.sv2studios.com/

Tandem Stills + Motion  
, USA  
Tel: 310-597-5200  
https://tandemstock.com

Twentieth Century Fox **FOX**  
10201 W. Pico Blvd.  
Los Angeles, CA 90035  
USA  
Tel: 310-369-3423  
www.foxmovies.com

Universal Pictures **UP**  
100 Universal City Plaza  
Universal City, CA 91608  
USA  
Tel: 818-777-1000  
Fax: 818-622-0407  
www.universalstudios.com

Walt Disney Studios Motion Pictures **WDPD**  
350 S. Buena Vista Street  
Burbank, CA 91521-1232  
USA  
Tel: 818-560-6200  
www.disney.go.com

Warner Bros. **WB**  
4000 Warner Blvd.  
Burbank, CA 91522 USA  
Tel: 818-954-6000  
www2.warnerbros.com

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AUSTRALIA  
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World's Biggest Screen  
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# SHORTS

## Tampa MOSI to close IMAX

The **Museum of Science and Industry** (MOSI) in Tampa, FL, and its 22-year-old IMAX Dome theater will close on Aug. 13 as part of a plan to reduce the expense of operating the 300,000-square-foot (28,000-square-meter) building on an 80-acre (32-hectare) campus.

The museum will reopen on Nov. 18 in a drastically reduced footprint, after some exhibits are moved into the 40,000-square-foot (3,700-square-meter) "Kids in Charge" wing. The rest of the building, about 85% of the floor space, will remain closed, including the theater. In recent years admissions revenues have not covered expenses; the downsizing is expected to allow the facility to break even.

About two thirds of the 60 full-time staffers will be laid off by the end of the year.

The museum's board is working with **Jeff Vinik**, owner of the Tampa Bay Lightning hockey team, to include a new home for the museum in Water Street Tampa, a major downtown redevelopment project that is expected to open in 2022. It has not been decided whether a new facility would include a giant-screen theater.

MOSI is located in the northeastern suburbs of the city, about ten miles from downtown. The building, once billed as the largest science center in the southeast, opened in 1982, and the 79-foot (24-meter) IMAX Dome theater opened in 1995.

## Monterrey IMAX laser opens

The **Papalote Children's Museum of Monterrey** opened in early June with the first IMAX laser projection system in Mexico. An interactive museum that focuses on nature and the environment, it has been ten years in the making.

The IMAX theater seats 360 and has a screen measuring 52.5x69 feet (16x21 meters). In addition to the two-projector 4K IMAX laser projection system, it has

the new IMAX 12-channel sound system. Its opening film was *Journey to the South Pacific* from **MacGillivray Freeman Films**.

The theater is entirely underground, according to spokesperson **Isabel Diez**, which posed a challenge to the construction crews when water poured into the excavation site. Special waterproof materials had to be installed to prevent water from seeping into the building.

The museum was designed and created by **Sietecolores Ideas Interactivas**, a Mexican company "dedicated to the design and development of museums and interactive learning spaces."

## Voting open for GSCA Awards



The IMAX Dome theater at MOSI Tampa will close permanently in August.

Member institutions of the **Giant Screen Cinema Association** can now vote for the annual film awards, to be presented at the conference in Chicago in September. Voting contacts for each member have been sent e-mails with links to the online ballots.

Awards are presented in seven categories, including Best Film—Short Subject, Best Cinematography, Best Sound Design, and Best Visual Effects. For more information, visit [giantscreencinema.com](http://giantscreencinema.com).

## Blaze conducts GS survey

In June and July **Blaze Cineworks** conducted a survey of giant-screen theaters with the intent of determining "attitudes regarding the various types of content that

GS theaters have programmed in the recent past, and plan to program in the near future." Some 70 theater programmers responded.

Blaze president **Paul Fraser** says that one preliminary result is what he calls "the first ever Giant Screen Industry Confidence Index." Based on answers to two questions, he says that the 2017 GS-ICI is 65 out of 100, indicating that "overall, theater programmers are modestly optimistic, and slightly more so about their own situation versus the industry as a whole."

A summary of the survey findings will be circulated free of charge to those who participated in the survey. Once a review of all the survey data is completed and the entire scope of the report (including analysis and conclusions) can be finalized, the full detailed report will be released in late August at a price to be announced.

Fraser can be contacted at [paul@blazecineworks.com](mailto:paul@blazecineworks.com).

## GSCA Dashboard

The **Giant Screen Cinema Association** has launched the GSCA Dashboard, an online tool that brings together on a single page industry data, marketing and education case studies, info on the new-

est GS films, and other news and information.

The site is the work of the association's Industry Development Committee, co-chaired by **Mike Lutz** and **Glenn Shaver**. The Dashboard can be seen at [giantscreencinema.com](http://giantscreencinema.com) by clicking on "Member Center" then "Dashboard." Some features are available only to members of the association.

## Cosmic to shoot eclipse

**Cosmic Picture** will be shooting the Aug. 21 total solar eclipse from locations in seven states around the U.S. for its newest giant-screen production, *Einstein's Incredible Universe* (wt). Lead DP **Reed**

(see **SHORTS** on page 15)